

Kine WEEKLY

**WILFUL
DAMAGE
MENACE**

See page 3



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MOTION PICTURE HERALD "BEST TEN" POLL SAY:

MICKEY ROONEY *First!*

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HIS "ANDY HARDY'S DOUBLE LIFE" COMPLETED ...
HIS "HUMAN COMEDY" AND "GIRL CRAZY" COMING!)



Your BOX-OFFICE VOTES IN THE BRITISH
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Your BOX-OFFICE VOTES IN THE BRITISH
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Kine^{matograph} WEEKLY

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Vol. 312

MALICIOUS DAMAGE SETS NEW PROBLEMS

Children's Matinees Abandoned

POLICE PROSECUTION DIFFICULTY

DISCONTINUANCE of children's matinees has been decided upon by the Moorhouse Circuit as the result of the increasing prevalence of malicious damage caused principally by children to theatre equipment.

The example is likely to be followed by other exhibitors in the Northern area where complaints concerning the action of young hooligans are numerous.

Not only are exhibitors concerned at the fact that it is almost impossible to reinstate the damage, but they are also finding difficulty in some areas in inducing the police to take action, even when the culprits have been detected.

In one Lancashire theatre alone no fewer than 456 seats out of a total of 531 have been slashed and even films in projection-boxes have been deliberately ignited by young persons.

PARA PLANS TWO BRITISH FILMS

David Rose Due Back Shortly

Paramount will make two features in England, probably in association with Gaumont-British, cables the KINE. New York correspondent, who has interviewed David Rose in that city on his return from Hollywood.

David Rose is returning to England as soon as his business appointments in America permit.

TRADE APPEAL FOR P. OF W.

Film to Aid Effort

Five hundred copies are to be made of the film to boost the Red Cross Prisoners of War Fund appeal.

The film, which has been made by F. Watts, of Pathe Gazette, and Castleon Knight, of G.-B., was seen on Friday last by Lord Iliffe and other officers of the Red Cross and St. John organisations, who expressed themselves as very pleased with the manner in which the film has been produced.

The campaign, which will be on similar lines to the R.A.F. Benevolent Fund effort, will be launched on February 22 in the London area.

With the success of the R.A.F. Benevolent Fund in mind, a target of a quarter of a million pounds is mentioned as the goal.

In the hope that the presence of adults would have a sobering effect on the children, the Moorhouse circuit of 50 theatres decided, in view of the abandonment of the Saturday matinee, to start performances at 4 p.m., continuing until 10 p.m.

H. D. Moorhouse explains that considerable damage has been caused by children who have not only torn seats, but have even brought meals to eat in the cinemas.

Another circuit is believed to be taking similar action. Managers of city theatres have been most strict in controlling the admission of children, in fact would prefer to be without them unless they are in charge of a responsible adult.

Better Without Them

The action of cinema-owning groups, in ceasing to run children's matinees, operates in a double manner. Not only is the risk of damage considerably lessened, but in these days of depleted staffs, the extra demand upon staffs which a children's matinee often involves is avoided.

Indeed, this staff difficulty is leading some exhibitors to cut out Sunday shows altogether, the profit from them being swallowed up by charity levy, extra wear upon carpets and seating, and the additional cost of and difficulty of obtaining the additional staff which the licence conditions require.

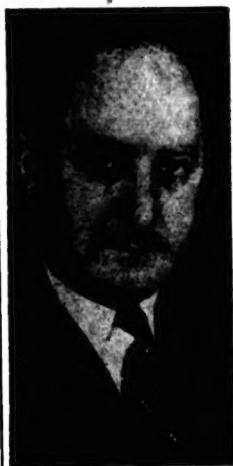
The receipts from children's matinees, which during peace time contributed a worthwhile

Continued on page 19

D. E. GRIFFITHS JOINS A.B.F.D.

General Manager

David E. Griffiths, formerly managing director of First National Film Distributors, Ltd., has taken over the general management of Associated British Film Distributors as from Monday last.



Mr. Griffiths' appointment is taken to indicate a return of A.B.F.D. to the position of distributor of first-release British films. A statement regarding the company's handling of British produced films

will be made shortly.

Asked by the KINE. if he would still carry on his work as film liaison officer with the R.A.F., to which he was nominated by the K.R.S., Mr. Griffiths said that he would do so for the present.

New Reissue Company

A new distributing company, Independent Pictures Corporation, Ltd., begins operations next week from its offices at National House, 60-66, Wardour Street. Telephone Gerrard 3743.

The company will operate as a reissue house, selecting product from British and American pictures which have been successes in British territory.

The Board of Trade licence has been granted, and an announcement regarding provincial agents will be made shortly.

Directors of the company are S. and D. Harris.

The first picture to be handled will be "The Gay Desperado," with Nino Martini, Leo Carrillo and Ida Lupino, formerly a United Artists release.

Roll of Honour

The Portsmouth C.E.A. branch at its last meeting heard with regret that Sergeant Air Gunner F. Box, formerly manager of the Scala and Rialto cinemas, had been reported missing after a raid on Turin.

John Widger has taken over proprietorship of the Coronet Kinema, Camberwell, from its previous owner, John Ashcroft.

"IN FEARLESSNESS, IN FAIRNESS, IN HONOUR
ALWAYS TO MIRROR THE LIVING WORLD SO
THAT TRUTH MAY SHINE FORTH CLEARLY,
CLEARLY, UPON BRITISH SCREENS"

MAKING
HISTORY
TWICE A
WEEK

BRITISH
PARAMOUNT
NEWS

L.W. Farrow Succeeds C. M. Woolf

Joint Man. Director of G.-B.

AT a special meeting of the board of directors of the Gaumont-British Picture Corporation held on Tuesday, Leslie W. Farrow, F.C.A., J. Arthur Rank's financial expert, was appointed Deputy Chairman and Joint Managing Director (finance) of the Corporation in place of C. M. Woolf, who died on December 31 last.

Mr. Farrow was an ordinary member of the Board prior to his present appointment.

The appointment of a Deputy Chairman is a new one. The other Joint Managing Director, Mark Ostrer, retains his position.

G. I. Woodham Smith has been elected to the Board to fill the vacancy caused by the death of Mr. Woolf. He is a solicitor and Director of P.C.T.

J. Arthur Rank is, of course, the Chairman, and the rest of the Board now consists of:—

Col. H. A. Micklem, Mark Ostrer, C. W. Dade, Lieut.-Col. O. H. C. Balfour, A. E. Messer and two American representatives of Fox and M-G-M interests, R. T. Kane and J. M. Gauntlett.

S. W. Smith Returning from U.S. Next Week

S. W. Smith, chairman and managing director of British Lion, who is in the States, expects to conclude distribution deals on several features this week, and to return to London the following week.

Latest Russian Pictures

on

BRITISH
MOVIETONE
NEWS
THURSDAY

KINEMATOGRAPH
WEEKLY

EDITORIAL & GENERAL OFFICES
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Telephone: Temple Bar 2468 (20 lines)
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Editor: S. G. Rayment
Associate Editor: A. L. Carter

Advertising Manager: A. H. Lansford
Manchester Office: 2 and 4, Oxford Road

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SHORTAGE

AT last exhibitors are beginning to realise that the danger of product shortage is a problem which must affect every man who would lay his plans for the future. The latest evidence that this is recognised on the distribution side of the business is afforded by the organisation of re-release departments; how the material they are to handle will be received by the public is what the kinemas themselves will have to figure out.

The first duty of their owners is to convince a substantial proportion of their colleagues that the expedient is inevitable. Something of a united campaign will be called for to educate kinemagoers to appreciate the national necessity, although naturally the stress will hardly be upon this angle.

On the contrary the policy will rather be to emphasise the high grade of the offerings which are to be given a second lease of life, and this can be done quite honestly and frankly. We have instances of kinemas which have operated successfully on these lines, and they have proved that there is a very big patronage more interested in the quality of the goods offered than in the date of its West End run.

Whether American or British, pictures are going to be fewer, and the days when every hall could offer 208 new features a year are gone. Extended runs will alleviate the shortage, but there are limits to this remedy; reissues will help also, but the two expedients together will hardly balance up against the actual reduction in supply we may expect.

All we can do is to make sure that the wit and ingenuity of the Trade is mobilised to its greatest efficiency, for the coming restriction of studio output is certain, and the exhibitor will have to prepare his patrons to make their acceptance of the new conditions painless.

Long Shots

WARDOUR STREET rumours that Leslie W. Farrow, F.C.A., would occupy the important positions of deputy chairman and joint managing director of Gaumont-British rendered vacant by the death of C. M. Woolf were justified by the official announcement of his appointment on Tuesday. Mr. Farrow is a member of the firm of Sissons, Bersey, Gain and Vincent, chartered accountants, and holds numerous directorships. In addition to his deputy chairmanship of G.B., he is also deputy chairman of Motor Union Insurance and Car and General Insurance Corporation.

THE Trade will have a warm welcome for D. E. Griffiths, who has returned to active service as general manager of A.B.F.D. He has done excellent voluntary work in many directions, and all will join us in wishing him every success in his new office.

LEADING members of all three branches of the Services were present at the very successful premiere on Monday of "Nine Men" at the New Gallery, where it is to be run for a fortnight. On March 14 it is to be given a charity show at Glasgow in aid of the "Jock's Box" Fund, organised by a Scottish evening paper. With the lead, Jack Lambert, and the director, Harry Watt, both Scots, as well as others in the cast, the Glasgow show should get big bookings.

PRESIDENTS of the C.E.A., like elephants, never forget. W. J. Speakman reminded members of the Manchester branch last Friday that when he addressed them three months ago the dispute with 20th Century-Fox was at its height. He added, with martyred air, "I paid my own expenses and came to Manchester to get slammed." "Believe me," he added, with quiet good humour and with a merry twinkle in his eye, "it is, nevertheless, a real pleasure for a Liverpool gentleman to be slammed by a Manchester man."

A. CAPLAN, who has just retired from the chairmanship of Manchester and Salford branch, felt and looked very much alive when someone at the annual meeting on Friday proposed a vote of thanks to the "late" chairman. Bill Hockman could not let the opportunity pass without making a suitable correction, though it was obviously not necessary. "So far from being the expired chairman, Mr. Caplan has been a very perspiring one," he said.

IT was also interesting to hear Bill Speakman associating himself with ecclesiastical holy days: "It was on St. Patrick's Day, 1942," he said, "when I was elected to office. My term of office expires on Pancake Tuesday. I do not know whether that is indicative of the work that has been done or whether it means Mr. Simpson, when he steps up to the presidency, will have an easy and flat time."

ABSENCE from recent meetings of General Council of T. S. Dawson, one of the "Corsican Brothers," of Manchester, is explained by important duties he has had to undertake for a Government department. T. E. Robinson, of the Regal, Manchester, who is deputising for Gordon Emery (R.A.F.) as secretary of the branch, is the new delegate, but he makes it clear he is only "keeping Mr. Dawson's seat warm."

A REFERENCE in the report of the Manchester C.E.A. meeting to inability to institute proceedings for wilful damage of kinema seats, owing to the non-existence of an appropriate by-law, must not be taken as universally applicable.

THE speaker was referring to a particular locality in which the police could not take action because of the non-existence of a by-law. But there would be nothing to prevent an exhibitor in such an area from taking a civil action for damages against anyone found offending.

THE annual meeting of the Scottish branch was a very successful function, and in honouring one of the stalwarts of the Trade, D. A. Stewart, by electing him president of the branch, Scotland pays tribute to one who for very many years has taken an active and keen interest in everything pertaining to the welfare of the Industry.

VICE-PRESIDENT Captain Cameron, although better known in Edinburgh than in Glasgow, has also a good grip of the business and should prove a very popular selection. The visit of President Speakman and Secretary Fuller was much appreciated, and doubtless both felt that their journey had been well worth while, particularly as after the meeting had finished they met the Scottish executive in a special conference.

NOT for the first time, the Beaverbrook Press has given us a jolly example of the way editorial opinion can be at variance with that of its appointed critic; never, however, with such striking effect as last week. Readers of the *Evening Standard*, interested in that organ's verdict on "Nine Men," must have experienced some excusable bewilderment.

IN the page two editorial leader the picture is hailed as a "grand film," for which "a public triumph is no doubt waiting," and recommends its showing to every garrison even before the nation. It was therefore with a slight shock that one assimilated, on page six, the official review by the paper's critic, Paul Trench.

COMPLAINING of unconvincing settings, "characters not well developed," "accents hard to follow," and a technique which "robs the film of suspense," Mr. Trench finally dismisses "Nine Men" as "almost completely lack-

ing in entertainment value." Michael Balcon and Harry Watt may be forgiven a certain numbness of perplexity, and as a guide to the public, two contradictory signposts are certainly more indefinite than our war time regulation of no signposts at all.

SO much total space for a film will be envied by some critics, even when the net result is cancellation. But the Industry as well as the man in the street may be pardoned for hoping that while critics as a whole may be allowed to differ, the verdict of a single newspaper shall in future be unanimous.

BY not being present when the film in which she starred was pre-viewed by executives of the sponsoring company, A.B.P.C., Sally Ann Howes, the brilliant schoolgirl daughter of Bobby Howes, has probably created a precedent in film history, whether here or in Hollywood.

INSTEAD, her famous father cancelled an important appointment and deputised for Sally, who is now back at school just outside London. Bobby Howes took the chair at the screening of "Thursday's Child," so to speak, and welcomed Producer John Argyle and Director Rodney Ackland, as well as the members of the cast, including Wilfrid Lawson (with whom Sally is starred), Kathleen O'Regan, Eileen Bennett, and personal friends. Unfortunately, Sally's mother had an appointment which it was impossible to put off, so Bobby ruled alone.

PORTSMOUTH'S new chairman, Percy J. Milsom, is a showman by birth and education, for he is a grandson of Joseph Poole, of myriorama fame, and son of Percy B. Milsom, owner of the first kinema in the Isle of Wight. He started as "chocolate-boy" in his father's house at Cowes.

AS manager his first charge was the Scala, Ryde, which was the original link of the chain now known as the Isle of Wight Theatres, Ltd., of which he is now general and booking manager. His father was one of the earliest members of the C.E.A., and still treasures his original certificate of enrolment No. 248.

IN his inimitable teasing manner J. C. Atkinson, reproducer sales manager and director of R.C.A. Photophone, got on to the phone on Thursday last, asking me if it was really true that he had given up his office as stated in the KINE. I looked up the page and there sure enough was J. C. looking at me accusingly under the heading "Atkinson Gives Up Office."

SO herewith the KINE makes confession. One of our juniors, not realising that the Trade could possibly boast two such important personages as A. B. and J. C. Atkinsons as A. B. and J. C. walked off to the printer with the wrong portrait block. To both bearers of the honoured name the KINE tenders apologies. A. B. who dodges the photographer as some people do the dentist, has been saying to himself, "Do I look like that?"

THE STROLLER.

Close-Ups by SCREENCOMBER

Umpity Poo

WE gather that Harry Watt, director of "Nine Men," has missed some fine opportunities by neglecting spectacle for realism. What could a man like Cecil B. de Mille have done with such a subject? Can't you see the canopies—A Hundred and Nine Men and a Girl, starring Veronica Lake, the Umpity Poo Girl.

Errol Flynn is rallying the doomed garrison for a final stand, and "Miss Umpity Poo of 1942," who has hidden in a consignment of spam dropped from a plane to the besieged fort, says, "You know, I feel I have lived all this before. This is the site of ancient Carthage; who knows but in a previous existence you and I..."

We then fade into a truly magnificent set of Carthage at the height of its glory, before Pickfords took over the business, and work up to the big bathroom sequence, which Harry Watt, the man who forgot the blonde in "Target for To-Night," didn't have the enterprise to include in "Nine Men."

Well Bread

AN E.N.S.A. concert party refused to appear last week because somebody in the audience threw bread at them. Maybe, with Lord Woolton's recent appeal, they would not have taken it so hard had it been potatoes. However—

Many artistes of whom we have heard

Are content with the "razz" or "the bird,"

But few whom we know, in limelight basking,

Can click for more dough, without even asking.

Novelty Production

MOST studios have a few And Yesmen may be fine men;

Still it's something new For Ealing to have "Nein Men."

Crisis News

NO surprise was caused when it was learnt that Herr Screencomber could not speak on the Thirtieth anniversary of his coming to the Bar. It is learned, however, that the Furore celebrated the occasion in his own particular style. His besieged army in the "Fox" bottleneck were rounded up at closing time and an announcement was made of the capture of a number of his generals.

By a brilliant piece of strategy the Furore, on the receipt of this intelligence, demoted them all to privates, so that instead of generals, as they had imagined, the enemy are now in possession of only a few members of the ranks.

Doktor Globules stated—"The Furore has no time for speech-making; at opening time he went into action, at closing time he was still speechless."

U.S. Salaries Limitation

Special "Kine." cable from "Motion Picture Daily"

REPRESENTATIVE GEARHART has introduced an amendment to legislation for the increase of the national debt which would repeal \$25,000 net salary limitation. The Committee's action on the measure is postponed until Saturday pending a conference with President Roosevelt. Gearhart believes if the amendment is adopted, the President would not veto the Bill because the continuation of lend-lease depends on the authorisation to increase the national debt. The Screen Actors Guild rejects the plan for putting contract salaries over ceiling into escrow.

WINFIELD SHEEHAN, former Fox production head, acquires screen rights to the life story of Captain Eddie Rickenbacker. Fox may distribute.

UNIVERSAL sets up a \$6,000,000 financing plan to eliminate all short term debts, some of which are in England, and to retire some Preferred Stock. The company's 1942 profit is estimated at \$3,000,000.

FOREIGN MANAGERS are to discuss raw stock supply for foreign prints with War Production officials in Washington this week. There is no immediate problem, but they will survey future supplies for better planning.

ROBERT KANE is to remain at the Fox coast studio as producer.

S.O. CONDITIONS

Home Office Rebuff to Manchester

As regards the admission of children to Sunday shows, Manchester City Council recently communicated with the Home Office asking for authority to impose a condition in licences granted under the Sunday Entertainments Act, 1932, to prohibit children under 16 from attending Sunday kinemas. Home Office has replied: "The point has been noted for consideration in connection with any amendment of the law governing Sunday entertainments, but the Secretary of State is not at present prepared to bring further proposals before Parliament in view of the fact that those which he made last year were rejected by the House of Commons."

The subject was considered by the Association of Municipal Corporations, which decided to seek powers enabling local authorities to prohibit children under 16 from attending Sunday shows, and had a similar reply.

S.O. ORDER OPPOSED IN COMMONS

No Appeal from Local Decisions

FOR the first time for many years an Order providing for the opening of kinemas on Sunday, under the Sunday Entertainments Act of 1932 was opposed. This was the Order relating to the city of Stoke-on-Trent.

When it came before the House of Commons last week ANDREW MACLAREN, the Labour Member for Burslem, roundly condemned it.

He said that there was very strong local feeling against the Sunday opening of kinemas. He was all in favour of brighter Sunday evenings, but he had felt for years that this country has been degenerated by visitations to picture houses where people had had to absorb visually the poison and indecencies poured out from the American Hollywood.

When it came to Sunday opening, there ought to be some power, exercised if they thought fit through the medium of a civic committee, that would have some say in the nature of exhibits in those theatres. It was to be regretted that those marvellous inventions of mankind, the wireless and the picture house, should be debauched and debased. He urged the suspension of the Order for a fortnight so that the situation might be reviewed.

OSBERT PEAKE, the Under Secretary to the Home Office, explained the procedure under the Act, and pointed out that the duty of the Home Secretary was clear. If he was satisfied that the appropriate resolutions had been passed by the local authority, then it became his duty to lay the draft Order before Parliament. He had no option in the matter.

It was not the intention of the Act, no would the House desire, that the House of Commons should act as a court of appeal in these matters from the decisions of the local authorities.

Mr. MacLaren and the opponents of Sunday opening in Stoke-on-Trent had fought this matter to the very last ditch. There had been strong local feeling for some time past. Twice this proposal was defeated by a narrow majority on the Council. It was carried on September 24 by 48 votes to 43, and at a later stage, on an amendment to rescind the resolution, there was equal voting, and only the casting vote of the Mayor defeated the amendment. But he would remind the opponents of the Order that it was brought under the war time procedure and would lapse automatically when the Emergency Powers Act came to an end.

The motion to approve the Order was then agreed to.

Bernard Allman, director of the Southdown Picture Playhouse, Liverpool, and a member of North-Western branch committee, who died on September 22, left estate of £4,706 gross (net personality £2,902).

Children and Sunday Film Shows

NEW ATTEMPTS AT EXCLUSION

PRESSURE is still being brought to bear by religious organisations in various areas to secure the prohibition of children under 16 years at kinemas on Sundays. In some cases it is argued that the kinemas' habit interferes with Sunday school attendances and religious observances; in others it is suggested that Sunday film shows are contributing to juvenile delinquency.

Among suggestions adopted by the Essex Education Committee for the reduction of juvenile crime is that film shows should be banned during Sunday school hours, although it is also suggested that good use might be made of the kinema, including "daylight" films for propaganda.

At Birkenhead the Town Clerk having stated that the question had been recently raised in the House of Commons, the Watch Committee recommends that the petitioners be informed that, as licences for the current year have already been granted, they are not in a position to take any action for the time being.

Appeal to Parents

An appeal to managers of sessional division not to allow age in those places of entertainment after 8 p.m., was made at Gateshead County Police Court by the chairman, G. Stirling Newall.

The magistrates were, he said, concerned at the increase in the number of juvenile delinquents, and sought the co-operation of parents as well as managers to check it.

It was not possible for the Bench to make a definite order. Such an order was made at one time but cancelled in a higher court. The magistrates did, however, now ask managers and parents to co-operate in giving effect to the Bench's wishes.

Aberdeen S.O.

TEST TO BE MADE

As the result of a conference, attended by Aberdeen magistrates, representatives of the military authorities and the Kinema Trade in Aberdeen, a test is to be made to find out whether there is really a need for Sunday entertainment in Aberdeen for members of the Forces.

One of the city's kinemas is to be opened, and if the demand justifies it it is the intention to open one kinema each Sunday.

The general public will not be excluded from the performances. Members of the Forces will be given price admission concessions.

The first kinema to open will be the Majestic, from 4.30 p.m. to 9.30 p.m., on February 7.

It was reported to the Southport Justices at the meeting on Thursday that the charity contribution under the Sunday Entertainments Act, 1932, for the year to March 31, 1942, was £810 0s. 6d.



Peter Lorre and Boris Karloff in scene from **THE BOOGIE MAN WILL GET YOU** (Columbia)

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN
THURS., FEB. 4 AND WED., FEB. 10

Thursday

The Rains Came (20th-Fox)

Century Theatre. 10.30 a.m. and 2.30 p.m.

Cast: Myrna Loy, Tyrone Power, George Brent, Brenda Joyce, Nigel Bruce, Maria Ouspenskaya, Joseph Schildkraut, Jane Drawell, Marjorie Rambeau, Henry Travers, H. N. Warner.
Director: Clarence Brown.

This picturisation of Louis Bromfield's sensationally successful novel is being re-issued to satisfy the repeated demands of exhibitors all over the country, and is expected to have the same tremendous appeal now as when it was originally adapted for the screen.

One of Darryl F. Zanuck's most ambitious and spectacular productions, the film depicts with breath-taking realism the earthquake, flood and plague sequences of this powerful story of human emotions strung to breaking-point, and human lives at the climax of their endurance while untamed forces of nature overwhelm and ravage the earth.

Myrna Loy is seen as the amorous, seductive Lady Esketh, while Tyrone Power, in one of his most sensitive and romantic rôles, portrays the Indian Major Rama Safti. George Brent as the worldly reprobate Tom Ransome is the unwilling recipient of the devoted and self-sacrificing adoration of the ingenuous, romantically-minded Brenda Joyce, who interprets the difficult rôle of young Fern Simon—an interpretation that caused a sensation when the film was first released.

Lucky Legs (Columbia)

Studio One. 10.45 a.m.

Cast: Jinx Falkenburg, Leslie Brooks, Kay Harris, Elizabeth Patterson, Russell Hayden, William Wright, Dora Beddoe, Adele Rowland, Edward Marr, James Morton and Eddie Kane. **Director:** Charles Barton.

This is the story of a chorus girl, Jinx Falkenburg, who attracts the attention of a Broadway playboy and inherits one million dollars of his money, and with it a load of trouble. She meets a racketeer, William Wright, who does his best to get his hands on the money, and falls in love with a young lawyer, Russell

Hayden, who is hired by her benefactor's spinster sisters to break the will. Eventually, a show "Lucky Legs," in which she has invested a part of the money and in which she stars, becomes a hit.

All ends happily for everyone—except the racketeer—with Jinx Falkenburg and Russell Hayden heading for a minister, and wedding bells.

Friday

Blackie Goes Hollywood (Columbia)

Studio One. 10.45 a.m.

Cast: Chester Morris, George E. Stone, Richard Lane, Forrest Tucker, William Wright, Lloyd Corrigan, John Turell, Walter Sande, Constance Worth, Shirley Patterson. **Director:** Michael Gordon.

The story opens with Blackie and his pal, The Runt, about to take a long-delayed Florida vacation. Ready to board a train in New York, their trip is suddenly called off when Blackie receives a wire from Arthur Manleder in California, asking Blackie to take 60,000 dollars from a wall safe in his home and take the next plane to the Coast with the money... he's in a jam!

Further developments on the Coast bring out the facts that Manleder had lost the valuable Monterey Diamond and is being blackmailed into paying 60,000 dollars for its recovery. The New York police learn of Blackie's connection with the case and fly to the coast, too, to be on his trail when and if he locates the precious stone.

After a series of harrowing adventures involving two different bands of robbers, California police, New York police, and a blonde adventuress, Blackie succeeds in recovering the diamond, almost landing in jail himself along with Manleder and The Runt.

Operational Height (Butchers)

Cambridge Theatre. 11 a.m.

A tale of the balloon ships which guard the channels to our ports. A dramatic story of a branch of the R.A.F. and the Royal Navy, which does a hazardous job without much limelight—the protection of convoys, whilst in the channels to

our ports, from mines and hostile aircraft. This work is done by water-borne balloons and minesweepers.

When a convoy is due, minesweepers go out to clear the channel followed by small, chunky craft, from which balloons are suspended. Their job is to keep hostile aircraft at a respectable height. The story of the film concerns the *Comeley Bank*, a small craft from which one of many balloons protecting the convoy is suspended.

On the particular trip with which the story deals, the *Comeley Bank* beats off a vicious attack by low-flying aircraft and then runs into acoustic mines, which makes it impossible for them to use the engine, with the result that the balloon drags them towards the mines that have just been laid by minelaying aircraft.

"Operational Height" was produced by the R.A.F. Film Unit, and there is not a professional actor in the film—each man is seen doing the work he does as a daily job.

Tuesday

The Boogie Man Will Get You (Columbia)

Studio One. 10.45 a.m.

Cast: Boris Karloff, Peter Lorre, Maxie Rosenbloom, Jeff Donnell, Larry Parks, Maude Eburne, Don Beddoe, George McKay, Frank Puglia, Eddie Laughton, Frank Sully, James Morton. **Director:** Lew Landers.

A horror film designed for laughter; "The Boogie Man Will Get You" employs the same technique which kept Karloff on Broadway for two years in "Arsenic and Old Lace." Which is to say that menace, murder and merriment march hand-in-hand throughout the plot.

Set in an old colonial inn, complete with sliding panels, mysterious strangers and subterranean chambers filled with corpses, the story follows a trail of hilarious homicide from which both Karloff and Peter Lorre emerge as comedians rather than monsters.

Karloff is seen as a pleasant, kindly research worker, patiently seeking to help the nation's war effort by turning ordinary mortals into supermen. As the corpses mount, so do his hopes of ultimate success! Lorre is cast as the villain of the piece, who holds a mortgage on the old homestead and everything else. He "cuts himself in" on the experiments and gleefully contributes to the fun for everybody, because even he comes to regard every body as fun!

Pittsburg (G.F.D.)

Gaumont-British Theatre. 2.30 p.m.

Cast: Marlene Dietrich, Randolph Scott, John Wayne, Frank Craven. **Director:** Lewis Seiler.

Universal's "Pittsburg" is the dramatic and dynamic story of the coal industry in America during the last 20 years, with a romantic plot of how two miners rise from being just two "pick slingers" to owners of a large and successful plant.

Marlene Dietrich, Randolph Scott and John Wayne head a terrific cast, but even with Miss Dietrich looking more lovely than ever before, the main interest of the film lies in the genuinely exciting saga of the mines and the men that work in them.

Once Upon a Honeymoon (RKO-Radio)

Cambridge Theatre. 2.30 p.m.

Cast: Ginger Rogers, Cary Grant, Walter Slezak, Albert Dekker, Albert Basserman, Ferike Boros, Harry Shannon, John Benner and Natasha Lytess. **Director:** Leo McCarey.

Bringing Ginger Rogers and Cary Grant together as a screen team, RKO-Radio's "Once Upon a Honeymoon," one of the season's most unusual and thrilling romantic dramas, deals with the adventures of an American newspaperman and a girl dancer in Europe during the early days of the present war.

Grant, the correspondent, meets the dancer, Miss Rogers, just as the girl is

to marry a suave German baron. Interested in the fact that unusual events arise wherever the baron goes, and charmed by the new baroness, Grant follows them on their travels through Europe.

They are caught in Warsaw when that city is "blitzed," and it is here that Grant informs the girl that her husband is a dangerous Nazi agent. Through a series of circumstances, Grant and Miss Rogers find themselves in a concentration camp, later escaping to Holland and finally to France just as Paris falls to the Germans.

Here Miss Rogers and the baron meet again under strange circumstances, and a web of intrigue entangles the three principals with the two Americans co-operating in doing their country a series of important services. The manner in which the story arrives at a happy and romantic conclusion is recounted in a brilliant and sparkling manner.

Wednesday

Seven Miles from Alcatraz (RKO-Radio)

Rialto Cinema. 10.30 a.m.

Cast: James Craig, Bonita Granville, Frank Jenks, Cliff Edwards, George Cleveland, Erford Gage, Tala Birell, John Banner and Otto Reichow. **Director:** Edward Dymtryk.

A fine emotional romantic drama, revolving around the events that arise when two convicts break out from prison and in a deep fog find their way to a lighthouse several miles off the coast.

The lighthouse is maintained by George Cleveland, his daughter, Bonita Granville, and a radio operator, Erford Gage. Gage is a Nazi agent conducting liaison between Axis submarines and agents ashore through an ingenious code he uses in his duties.

The convicts take possession of the tiny rock, and one of them, James Craig, is attracted to Miss Granville. In a fight Gage is killed, and Nazi agents, puzzled over his failure to keep an appointment, come to the lighthouse.

Craig attempts to parley a safe voyage to a neutral country in return for vital information, but the efforts of Miss Granville to prevent him from helping the enemy lead to the thrilling conclusion.

Combining romance with thrills and vivid action, "Seven Miles from Alcatraz" offers splendid opportunities to its principal characters.

Troubles Through Billets (Columbia)

Studio One. 10.45 a.m.

Cast: Penny Singleton, Arthur Lake, Larry Simms, Daisy Majelle White, Stuart Erwin, Jonathan Hale, Danny Mummert, Edward Gargan, Renie Riano, Irving Bacon, Harrison Greene, Charles Wagenheim. **Director:** Frank R. Strayer.

In the latest of this domestic comedy series Penny Singleton organises the Housewives of America to protect the home front—with disturbing, as well as diverting, results.

Blondie goes all out to win the war, leaving Dagwood all-in with the job of foraging for and feeding himself, and the rest of the Bumstead brood. He finds himself along with the other husbands of the community, so busy attending to household affairs that he has no time to do his own job properly. Unlike most of its predecessors, "Troubles Through Billets" places that pert and popular young housewife in the difficult position of being wrong, a position practically reserved hitherto for the inimitable Dagwood.

The film's subject matter affords an opportunity of paying sincere tribute to the many women of America who have volunteered, studied and are practising vital defence work such as nursing, air raid precautions, and so forth. It also points the way to the housewives whose time is necessarily limited to contribute their bit to the national welfare.

February 4, 1943

KINEMA WEEKLY

7

**ROYAL AIR FORCE FILM
PRODUCTION UNIT**

presents

OPERATIONAL HEIGHT

*A tale of the Balloon Ships
which guard the channels
to our ports*

**TRADE SHOW
CAMBRIDGE THEATRE
LONDON, W.C.2**

**FRIDAY, FEB. 5th
AT 11 A.M.**

Distributed
by

UTCHERS FILM SERVICE LTD., 175, WARDOUR ST., W.1

THE EXPERTS

Page 46—KINEMATOGRAPH WEEKLY

THE "KINE." 1942 BOOK OF FORM AGAIN

BOX-OFFICE STAKES RESULTS:

1. PARAMOUNT 2. M-G-M 3. WARNERS

Leo Loses Long-Standing Record but Takes Best Film Prize Easily: Sweeping Triumph of "Mrs. Miniver"

Most Consistent Output
PARAMOUNT

Runner-Up
M-G-M

Biggest Winner
MRS. MINIVER (M-G-M)

Runners-Up
First of the Few (General)
How Green Was My Valley (20th Century-Fox)
Reap the Wild Wind (Paramount)
Holiday Inn (Paramount)
Captains of the Clouds (Warner)
Sergeant York (Warner)

Best British Film
FIRST OF THE FEW (General)

Runners-Up
One of Our Aircraft is Missing (Anglo-American)
Hatter's Castle (Paramount)
Young Mr. Pitt (20th Century-Fox)

Most Successful British Independent
RENTER

ANGLO-AMERICAN
(for Second Consecutive Year)
One of Our Aircraft is Missing
Old Mother Riley's Circus
We'll Smile Again
Salute John Citizen
Those Kids from Town

Best Documentary
COASTAL COMMAND (Paramount)

Best Reissue
DANGEROUS (RKO-Radio)

Best Cartoon
BAMBI (RKO-Radio)

Most Successful Musicales
PARAMOUNT

Holiday Inn
The Fleet's In

Most Popular and Consistent Young Stars
Deanna Durbin
Mickey Rooney
Judy Garland

Most Popular and Consistent Established Stars

Leslie Howard (for second year in succession), Bette Davis (for second year running) Greer Garson, Tyrone Power, James Cagney, Clark Gable, Walter Pidgeon, Joan Fontaine, Gary Cooper

Most Popular British Stars
Leslie Howard, George Formby (both for second year in succession), and Robert Donat

Most Promising Newcomers
Diana Barrymore, Veronica Lake
Gloria Warren, Monty Woolley

Most Successful Comedy Team
Bud Abbott and Lou Costello

Best British Directors
Leslie Howard (First of the Few)
Lance Comfort (Hatter's Castle)
Michael Powell (One of Our Aircraft is Missing)
Carol Reed (Young Mr. Pitt)

The Judge, R. H. ("Josh")
BILLINGS
Delivers the Verdict of the Public

The race for the best output of the year was also a close one, but the honours, nevertheless, go to Paramount. Versatility was the deciding factor. Their output was the most varied and consistent. Moreover, it was seldom wide of the box-office.

★ ★ ★
**WE CONGRATULATE
PARAMOUNT, ONE
OF THE OLDEST
FIRMS IN THE
BUSINESS, ON THEIR
MAGNIFICENT WAR-
TIME PERFORMANCE.**



Thanks
Mr. Billings
we agree—
Paramount
is
PARAMOUNT

1943 is PARAMOUNT'S PEAK YEAR!

SCOTS C.T.B.F. BREEZE AT GLASGOW

D. A. Stewart Now in the Chair

ANNUAL MEETING

MISS MACINTOSH presiding at the annual meeting of the Scottish branch C.E.A., welcomed W. J. Speakman, President, and W. R. Fuller, General Secretary. She was succeeded by D. A. Stewart, of A.B.C., as Chairman of the branch.

In relinquishing the chair, Miss M. F. McIntosh said: "Your loyalty during the past year has been very much appreciated by me, and I am particularly indebted to Mr. Turner, our secretary, and also to David Stewart for the way in which they have relieved me of a lot of responsibility. I have had a very happy year in office. And as I now vacate the chair I have the very great privilege of proposing David Stewart as your new president."

Mr. Stewart (A.B.C.) was then elected.

Capt. W. M. Cameron, Edinburgh, is the new vice-chairman; W. Marchbanks, Edinburgh, and H. J. Green, hon. solicitor and treasurer, respectively. Trustees re-elected are: R. V. Singleton, James Welsh and A. S. Albin. Thomas Smith and Sons were re-elected auditors.

Other Officers

The meeting then proceeded to elect a list of members as delegates to the General Council. These were: Glasgow and the West: H. J. Green, A. B. King, Geo. Singleton, James Welsh, and Jas. McBride. Edinburgh: L. D. Dickson, W. H. Albin and R. McLaughlin. Dundee: Miss M. F. McIntosh. Aberdeen: J. Dunbar. Executive—Glasgow: and West: K. M. Dunn, Geo. U. Scott, Jas. Wallace, W. B. O. McDougall and A. Fleming.

Arbitration panel: A. F. Twaddle, convener, and T. Timmons, H. Glenroy, Wm. Marchbanks, James Welsh and A. S. Albin.

Kempell for the S.C.T.B.F.

Previous to the election of Glasgow members to the Benevolent Fund, A. B. King pointed out that the Benevolent Fund Committee were unanimous in their desire to retain the services of the retiring Chairman, W. KEMPSELL, who had been of great service during the past year.

This was unanimously agreed to, as was also the nomination of R. Maxwell, and those two gentlemen were elected to the committee without a vote.

The remaining three members for Glasgow, after a vote, were: R. V. Singleton, A. Simmons and H. Winocour. The Edinburgh members are: Major Walker and Mrs. Harvey. Dundee: Miss McIntosh. Aberdeen: J. Dunbar.

Procedure

The first resolution before the meeting, moved by JAMES McBRIDE and seconded by A. B. KING, stated that: "Glasgow and West of Scotland section be requested to adopt the procedure of other sections of the branch and make arrangements to select their delegates for the Executive and other committees prior to the annual meeting, and submit same thereat."

Mr. McBride said: Our proposal is to save time at our general meetings. We could save a lot of time at this meeting and use our opportunities here for getting publicity in the Scottish newspapers. This has been before the meeting twice before. It is a branch matter, and Edinburgh and Dundee have a right to vote in it.

H. J. GREEN: There is no hidden hand about this matter. What would happen if we met beforehand and named a lot of members? If this were accepted, when we could come to this meeting the names would be duplicated. There are lots of members who have no chance to come to the monthly meetings, and it is not giving them a chance.

On a vote being taken the resolution was agreed to.

Scots' Own C.T.B.F.

The meeting then considered the resolution in the name of Mr. McBride that "Delegates to the General Council be instructed to ask the General Council to revert to their former procedure of exempting Scotland from any schemes for the English Benevolent Fund."

Mr. McBRIDE said: Sorry I have to drag this point of finance into the arena again. Within recent years our colleagues in England have been making a drive for the Benevolent Fund, and, if it was necessary, I have no doubt but that we would co-operate with them without hurting our own Fund. As you know, some time ago a circular was sent out which said that a charge of two-thirds of a penny would be put on every seat, and that the renters would contribute one-third. This was endorsed by the Council. Now we are told that the reason why the national appeal is being made is that there are over 50,000 employees in the Trade, many of whom are in or near London. If we agree that that may be so, we are definitely of the opinion that that number of employees should do something for themselves. They have no right to come to Scotland and ask us to do something about it. I want to say that if they start trampling on the Scottish Thistle, then they will know something about it. Benevolence is not a thing that I want dragged into the political arena, but we have to fight against this undermining.

LOUIS DICKSON, in seconding Mr. McBRIDE's proposal, said that they resented this appeal of the National Fund coming to Scotland, and in his opinion the time had come when England could and should rely on England alone. Scotland must be left to attend to her own affairs.

A Wider View

The GENERAL SECRETARY then interposed: There is no attempt at all to try to undermine your fund or interfere with you, so we might as well cut out all fighting speeches. There is no atmosphere of aggression about it. There is no Hitler round the corner waiting to pounce on the funds.

All sections are looked after, and a very important section of the Trade is the productive side. The production side is situated in and around London, and this is the first thing the Benevolent Fund has to look after.

A lot of people make progress, and in their progress they reach London. They may fall on evil days, and should they come to us we do not ask them where they came from or who they are.

Mr. Speakman said: "Why don't you try to get two-thirds of a penny from all the cinemas in the country?" That was adopted. There was no attempt to invade the Scottish territory. I must say that one of the things that we appreciated was the generous way that the Scottish people responded. As a result of the appeal made to them they very generously subscribed to the Fund. You did a very good thing when you left it entirely to the members, and this is what we hoped you would do.



D. A. STEWART

If this was a case that these subscriptions were at the expense of your own fund, there would be a lot to say. The growth of Sunday opening has been a great thing in England. Before that we could have a couple of Sunday performances and we would be able to carry on.

I think I can tell Mr. McBride that there is no move to interfere with your fund in the least. It is one thing you can look after and take care of.

Mr. McBRIDE: I would like to say this. You may not ask down in England where they come from, but you may not be aware that if a Scotsman goes to London and falls on evil days, the first thing that is done is that the Secretary writes to us.

Tolerance

GEORGE SINGLETON, who was supported by A. B. KING, said that he felt that this matter should be left to the meeting of members, so that they could do with it what they thought themselves. There may yet be some serious Trade calamity in which we may have to co-operate with our English friends. We should show some tolerance in the matter, and good friendship, in case we may have cause to regret any hasty action.

On a vote being taken, Mr. Singleton's amendment that no action be taken was carried.

Quarterly Meetings?

Resolution No. 3 on the agenda, moved by GEORGE SINGLETON, and seconded by RITSON BENNELL, was to the effect "that this Branch should meet quarterly, instead of monthly, and that it be left to the discretion of the officers to call extra meetings if necessary." He said: Owing to the war and the shortage of staffs, we find that our hands are already full enough, and with the difficulties of transport we must be often faced with the question, "Is your journey really necessary?" As we are represented, I feel that the routine work of this Association could be left over.

Mr. BENNELL: I feel that the meetings are very sparsely attended, and if an important matter comes up there is not a fit opportunity of discussing it. Therefore I think that this motion is desirable.

The Rank and File

Mr. McBRIDE, tabling an amendment, stated: "One must not forget that the mover and the seconder only are conversant with the situation, both nationally and locally. The ordinary members who attend the monthly meetings cannot consider it a wastage of time."

"Transport and other things may affect the meeting, but we have other matters that make our meeting imperative every month. Delegates report to us certain

matters that cannot be reported in the public Press. You have your staff, wages, Managers' Association, or other difficulties, and some of these are old by the time we would have our three-monthly meetings. I don't think that Mr. Singleton could say that this is a waste of time, the 1½ hours spent."

A. E. PICKARD: I have great pleasure to second Mr. McBride's amendment against the resolution. Otherwise you could have a meeting once a year.

Mr. SINGLETON: It rarely happens that there is any great need for monthly meetings.

Mr. McBride's amendment that the Branch meet each month was carried by 31 votes to 11.

The National President

W. J. SPEAKMAN said: The fact that I had to wait for two hours has been to me a great pleasure, and especially when we think that we are in the presence of millionaire owners. I have only one or two Trade points which might be of interest to all of you.

I will briefly refer to the quota difficulties which the Board of Trade could not see their way to alter in the existing Act. I understand that a petition has been sent to the Secretary of State for Scotland, and I do hope that that petition will get better consideration than did our approach.

With regard to man-power, that is becoming more and more difficult, and it is likely to become so as the war goes on. We are now well into the fourth year of war, but despite all the great trouble we are going through, not one cinema has had to close down. We are fortunate to be able to say that.

Product Shortage

Another thing is that there is a definite film shortage. Production is coming over from America these days in less numbers, and this will become more acute during the next months. You may be forced to extend your runs, also to use what we in London term re-releases. We may get a lot of these.

We have the assurance of the renters that though there is a shortage of product they will not take an unfair advantage to force the prices, and if they were to go back on their word you can be sure that the C.E.A. will take it up.

The General Secretary

Mr. FULLER said that he would like to emphasise two further points. Once a year they made a national appeal. Last year it was for the R.A.F., and this year was on behalf of the Red Cross and Prisoners of War Fund.

A film was being specially donated by G.B. and A.B.C. They intended to get in touch with local committees throughout Scotland, but he thought, however, it would be a better idea to send all particulars with a letter to the Scottish Benevolent Fund, so that they could act in co-operation during this appeal in the month of March.

A. E. PICKARD: Something is radically wrong, and I don't think the country should encourage charity hunters.

Mr. SPEAKMAN entirely agreed with Mr. Pickard, but they were only making an appeal once a year. This year it was for the Prisoners of War Fund. Perhaps next year it would be for poor exhibitors.

Inadequate Petrol Supply

A country member asked Mr. Fuller if he had any complaints regarding petrol shortage and the consequent difficulty in collecting and delivering films.

Mr. FULLER, in reply, said that it was a universal complaint and that the supply of petrol had been wholly inadequate in some cases. Renters were different from exhibitors. They worked on a pool system, but as far as exhibitors were concerned there was absolutely no remedy, although in exceptional circumstances he believed cases had been met.

P.R.S. Fees

Mr. PICKARD then asked that as the P.R.S. had won their recent case against the factories, would it not be possible

Continued on page 10

Continued from page 9

SCOTS ANNUAL MEETING

The Sections Report

to reduce or abolish P.R.S. fees in all kinemas?

Mr. SPEAKMAN said the answer was briefly and emphatically "No."

Appreciation

Mr. McBRIDE, as one of the oldest members of the Scottish Branch, moved a vote of thanks to Mr. Speakman and Mr. Fuller.

A vote of thanks to the chairman terminated the meeting.

The Sections

For ABERDEEN, Ritson Bennell stated: The report for this section is a very small one. The section carries on with little difficulty. The only matter of any great importance is the question of Sunday opening. I cannot tell what the result of this will be. The exhibitors have expressed their willingness to open, but the matter is still under consideration and awaiting the decision of the magistrates. The C.E.A.'s suggestion is that they definitely want to open on a commercial basis, but for the benefit of the military.

For DUNDEE, Miss M. F. McIntosh said: In Dundee we are in pretty much the same position as Aberdeen. We have not yet submitted any specific terms. We had a special collection for the Benevolent Fund recently, and we have all admission prices standardised in Dundee. This has been most beneficial. Our usual monthly meetings in the usual way have been quite successful.

On behalf of the EDINBURGH Section, W. Marchbanks stated: Amongst the most important subjects has been the question of the British quota. We all know something about this, as we all have the same trouble.

In connection with the question of Sunday openings, I should say that Edinburgh is different in that we did not open on a commercial basis. We opened the halls under a Garrison Theatre scheme. The shows were excellently attended.

The very magnificent sum of £730 was handed over to the Scottish Trade

Benevolent Fund. The branch allowed our own committee to allocate the sums amongst the various charities, and they agreed to meet our representatives at the City Chambers, where cheques were to be distributed. Everything is going on well as far as your humble secretary for Edinburgh knows.

At the Luncheon

David A. Stewart presided over a company of 160 exhibitors and renters, representative of all the Scottish Trade, at the luncheon which followed the annual meeting. He was accompanied at the top table by Mrs. Stewart, Mr. Speakman, Mr. Fuller, Miss McIntosh, A. S. and Mrs. Albin, H. J. and Mrs. Green, A. E. Barnett, A. Levy, W. Kempshall, Mr. Marchbanks (Edinburgh), and John R. Turner.

After the loyal toast had been duly honoured, A. E. BARNETT, chairman of the Scottish K.R.S., proposed the toast of the C.E.A., coupling it with the name of the new chairman, D. A. Stewart.

Scottish C.T.B.F. Meets

OFFICERS FOR 1943

The annual meeting of the Scottish Cinema Trade Benevolent Fund was held immediately after the luncheon, W. Kempshall in the chair.

Before demitting office the Chairman intimated that Mr. MacLennan and his staff at the Princess, Springburn, had won the Ormiston Shield for the third successive year by providing the best stall box during the year. In recognition of this the committee had decided to grant a life membership to the hall. He also congratulated Mr. Ramsay, of the Plaza, Govan, and Mr. Hart, of the Grosvenor, in being the next best once more, and intimated that the committee would issue a certificate in due course.

David A. Stewart at this point remarked how delighted he was that the first three winners were all A.B.C. houses, and as Mr. McLeod had intimated that he would be retiring from the competition, he hoped that the other A.B.C. houses would carry on the good work and still keep the shield in the firm.

Sir William Jury was again re-elected president, while for vice-presidents A. B. King and R. G. Simpson were re-elected. In moving the election of Mr. Wm. Mann as the new chairman, Mr. Kempshall said that before handing over he

would like to express his thanks to the committee for the generous support they had given him during the year, also the very efficient officials, Mr. Turner, the secretary, and Mr. Twaddle, organising secretary, not forgetting Miss Ferguson. He nominated Willie Mann as chairman for the coming year with every confidence that the Fund would benefit and that its interests would be well maintained. Mr. Mann was unanimously elected.

1943 Officers

The following officers and members of committee were then elected:—

Vice-chairman: Capt. W. Hamilton and Jas. K. Currie.

Hon. Treasurer: R. Ancill.

Secretary: John R. Turner.

Committee: W. Kempshall, R. Maxwell, R. V. Singleton, A. Simmons, H. Winocour, Major Walker, Mrs. Harvey, Miss MacIntosh, J. S. Dunbar, and George Urie Scott.

K.R.S.: E. H. Barnett, A. F. Gibson, R. G. Booth.

Operators: Jas. K. Currie.

D. A. Stewart, J. McBride, and H. J. Green were re-elected trustees; as were the auditors, Thos. Smith and Sons.

Robert Donat in SABOTAGE AGENT, forthcoming M-G-M picture



YORK S.O.

Bid to End York Deadlock

The Watch Committee of York City Council has made a move to end the deadlock in connection with the Sunday opening of kinemas in the city caused by the refusal of the majority of the managers to accept the conditions imposed by the committee three years ago.

Proposals by the Watch Committee were due to be considered by the council at its meeting this week.

At present only three houses open on Sunday.

The committee recommend the City Council to delete the conditions in regard to differentiation of charge and the reservation of 50 per cent. of the accommodation, and that the opening hours shall be from 4.30, the performance to commence at 5, and the house to close not later than 9.30.

It is understood that these conditions are acceptable to the Trade, and instead of the three kinemas now opening the whole of the ten houses, if the council agree to the proposals, will be opened each Sunday. The minimum charge at the kinemas with one exception is 1s.



Varied Batch of G.B.I. Short Subjects

LOSS TO ENTERTAINMENT PROGRAMMES

H. BRUCE WOOLF showed five new short productions this week—all of emphatic merit, on widely varying subjects.

"Pin Mould" (British Council) describes in interesting detail and magnified close-up the nature and growth of the fungi that appears on mouldy cheese and other surfaces. A classroom subject intended for use with text books, it nevertheless has genuine interest.

"Water Cycle" (I.C.I.) describes the absorption and condensation of moisture in nature, and includes remarkable moving cloud speed-ups. "Paving the Way" (Board of Education) excellently covers the activity of a Youth Centre. "Pacific" is a charming Technicolor moving map diagram of the history of the biggest ocean, made for the British Council; and "Garden Friends and Foes" (Ministry of Agriculture) describes with skill and clarity British garden pests and how to combat them.

In view of the entertainment interest of all these shorts, it is regrettable that their distribution is specialised instead of general. Exhibitors, faced with a feature shortage this year which may mean single-feature programmes, will have to regard such shorts as more than fill-ups, and at present few of them find their way to the general public.

"CASABLANCA"

Warner's Rush Provincial Trade Show

To secure fullest advantage of the remarkable publicity accruing to "Casablanca" through recent events in North Africa, Warner's have set quick Trade shows for the picture in all key centres. The dates are: Leeds and Glasgow, February 16; Liverpool, February 17; Sheffield, February 18; Manchester and Nottingham, February 19; Birmingham, Newcastle and Cardiff, February 23.

With Casablanca and the meeting there of Winston Churchill and President Roosevelt breaking up headlines, leading articles and cartoons, "Casablanca" has sailed into its third week at Warner Theatre with a renewed gallop of publicity behind it. The Duke and Duchess of Gloucester and wife paid an unofficial visit.

The supplied by T. grading said it agreem pared t clause his lo kinema time ag Mr. would prieter the gr in acc agreed E. V past ye would the ne "C" class " The majori the ex was ba the pa C. J that w hibitor in cate

Bristol The what Bristol kinema discuss but he Gener not of the gr M. It w which pender ful co to dep reven intima of the

DEVON AND CORNWALL AND FILM RENTALS

Annual Meeting Attracts Record Gathering

MEMBERS turned up in large numbers to the annual meeting of the Devon and Cornwall branch to elect Leslie G. Hill again as their chairman, and to hear what the N.A.T.K.E. Secretary had to suggest concerning additional war bonus. During the discussion on rentals it was stated that exhibitors were being squeezed out of business by the men who should support them.

Referring to the size of the meeting, the CHAIRMAN (Leslie G. Hill) said he wished that all the meetings were so well attended, because he was sure that there were very difficult times before them, and that it was only right and proper that every member should take an active part in the work and not leave it to the few.

One New Recruit

The business of the annual meeting was brief. Mr. Hill was unanimously re-elected as chairman and first delegate to the General Council and General Purposes Committee; Maurice Prince, second delegate; and Major Ellis, W. Farrant Gilley and W. Pickles, trustees; to the Executive Committee was added the name of H. M. Williams (Cornwall) to represent the Cornish section.

Chas. H. Rundle was re-elected secretary and treasurer.

The SECRETARY said there had been some question as to the legality of the secretaryship and the position of treasurer being held by one person, but he had looked up the ruling on the subject and found that it was quite in order. The rule said the question could be decided by the branch at the annual meeting.

On Mr. Rundle being re-elected to the dual office he was complimented by members on the highly efficient manner in which he carried out the duties.

The financial statement showed a slight surplus on the year's working which added to the previous surplus showed a credit to the branch of £656 7s. 9d.

A Loyal Company

The report of the year's activities was made by the CHAIRMAN, who said that his work had been made all the lighter and more pleasant because of the loyal support given him by the members at the monthly meetings. Although there was nothing sensational to refer to perhaps, they had progressed steadily and were expanding in providing service of national importance.

He looked forward to the time when they could approach the authorities with a view of becoming a "protected industry." If the kinemas were doing national service he thought they should surely come within that category, in which case they would be sure of their ground and be protected further from encroachments regarding labour.

Film Hire

Domestic problems in the area had yet to be dealt with, but to his mind the most serious question before the Association was that of rentals. He hoped every member of the branch, and of all the branches, would make a definite stand against further encroachments by the renters.

The Quota Act, too, was causing them a lot of worry, but in his opinion, film rentals will be a bigger worry still. Because of this they were seeing men who had been in the business all their lives squeezed out of their holdings by the very men who should be supporting them.

War Bonus to Employees

The Devon and Cornwall branch, C.E.A., decided at their annual meeting to oppose any deviation from the percentage basis with reference to war bonus

for employees put forward by the N.A.T.K.E., and to inform Mr. O'Brien of the fact.

Submit No Accounts

The SECRETARY reported that he had received a communication from Sidney H. and D. Graham Motion, rating surveyors to the C.E.A., saying they understood that the Cornwall County Valuer had received instructions to review the assessments of all kinemas and theatres in the county, and that he had written to exhibitors requesting copies of the last three years' trading and profit and loss accounts, or, alternatively, the receipts from the box-office and other sources.

The members were warned not to disclose any information, particularly accounts, without taking professional advice.

Training Films

A discussion arose as to whether it was necessary and imperative to get magistrates' permission to show training films on a Sunday morning, or, indeed, on any morning before 12 noon, when the theatre was due to open?

In some areas it was stated that the approval of the Watch Committee had to be obtained fourteen days before the proposed opening, and in other areas it was alleged that permission of the magistrates as early as possible was sufficient.

The SECRETARY said the Plymouth Town Clerk told him that application must be made to the Watch Committee for permission. If, however, they were in a town where Sunday opening was not in vogue then it would be regarded as an education film. No one but those serving in the Home Guard, and kindred services, could be admitted.

Mr. GLENISTER mentioned several large towns where no such permission was exacted.

One member asked if magistrates expected the military authorities to ask for permission to open cinema shows for training purposes.

Members stated that in several small towns in Devon the magistrates had said that permission was not necessary.

Lieut. H. B. MATHER, Liaison Officer for the Devon area, thought the Order should stand until they had some higher authority to define a ruling. In one case the magistrates had asked for a fee, and got it, in consideration of allowing the opening. He managed to get the fee returned.

The CHAIRMAN said the matter would come up later at the meeting of the W.O. Committee.

Replacement of Call-ups

In reply to Major A. O. Ellis, the CHAIRMAN said he was afraid they would have difficulty in retaining an ex-Service man who had replaced men of military age, supposing he wished to change his job for another with more pay. It was hard when it came to youths who had learned the business and were called up at 18. They remained long enough to put the one who replaced them in the way of the work, and when they were gone the newcomer could please himself how long he remained.

The CHAIRMAN said there was the Employment Exchange to protect them. However, he would ask the question in General Council whether substitutes would be allowed to wander.

The next meeting is on February 22.



Roger Livesey and Deborah Kerr in the second period of the Archers great production *THE LIFE AND DEATH OF COLONEL BLIMP*, written, produced and directed in Technicolor by Michael Powell and Emeric Pressburger for G.F.D. release

Regrading Worries in West Country

BOTH FOR SUBSCRIPTIONS AND TRADE UNION NEGOTIATIONS

A LENGTHY discussion took place at the Devon and Cornwall meeting concerning the proposals for the regrading of kinemas for the purposes of Trade Union negotiations and for C.E.A. subscriptions. The latter subject was dealt with in a report of the joint committee of the branch and the Bristol C.E.A., whose proposals it was decided to support.

The SECRETARY reported that he had supplied a list of the kinemas asked for by T. O'Brien. In replying to this grading list of kinemas, Mr. O'Brien said it would be better to draft a fresh agreement, and that he would be prepared to do so if he received the exact clause that was agreed upon between his local representatives and the kinemas about Sunday opening some time ago.

Mr. O'Brien went on to say that he would like assurances that all the proprietors on the list had undertaken that the gradings they had submitted were in accordance with the finance basis agreed between them.

E. V. GLENISTER suggested that the past year had been an abnormal one. It would be unfortunate if, as the result of the new grading, an exhibitor in class "C" should suddenly find himself in class "B."

The SECRETARY explained that the majority of the returns were made by the exhibitors themselves. The grading was based on the average takings for the past twelve months.

C. J. LENNARD (Cornwall) suggested that when the war was over some exhibitors would probably find themselves in category "G."

Bristol Colleagues

The CHAIRMAN submitted the report of what took place at the joint meeting at Bristol with reference to the grading of kinemas. He said that a very interesting discussion took place at that meeting, but he was surprised to find that in the General Council's report of the meeting not one word was mentioned concerning the grading of kinemas.

M. PRINCE said he was not surprised. It was a problem, said the CHAIRMAN, which affected a large number of independents, and was worthy of very careful consideration. There was no desire to deprive the Association of any of its revenue, nor did they want, as was intimated, to make the poor pay instead of the rich.

He reiterated the terms of the proposed grading as set out at the meeting of the Bristol and West of England branch, pointing to the wide discrepancy of £25 and £150, and contended that here, at least, was room for improvement.

Mr. PRINCE said they were told that if they discussed the matter it "would be just what Mr. O'Brien wanted." It was suggested at Head Office that the Association was not in need of funds, and so no reason, therefore, for bringing forward a regrading scheme. They were not endeavouring to engineer a higher subscription from those in a grade higher to make it easier for those in a grade lower. In the argument put forward by General Council in opposition the matter did not seem to have been carefully thought out.

A More Equitable Plan

The CHAIRMAN said that some of the branches had negotiated direct with the N.A.T.K.E. on grading and come to agreements.

Mr. GLENISTER said that if the matter came within the rules that would mean a notice of motion.

The CHAIRMAN remarked that the officials would have a perfectly good case if they said that the finances were sufficient to carry them on. They would say, "Why alter any rule?" We said that this new regrading rule would bring in more money.

The SECRETARY said it would make the grading more equitable.

Support for Bristol

The CHAIRMAN said they were entitled, as a branch, to bring in the matter of grading on the question of "hardship." The jump, for instance, from £25 to £150 was ridiculous.

Mr. GLENISTER said they could be sure that the matter would come up for discussion again at the meeting of the Bristol and West of England branch.

The meeting generally was in full sympathy with the Bristol proposition, and decided unanimously to give it their full support.

Under 16's at "A" Presentations

SHEFFIELD FINES

CAPITOL CINEMA (SHEFFIELD), LTD., was fined £5 at Sheffield Police Court on Friday for admitting children under the age of 16 to the showing of a film which had not been passed for "universal" exhibition, and the manager, Henry Talford Brown, was fined £1 for aiding and abetting.

Evidence was given that on November 14 167 children entered the cinema unaccompanied by adults. Some appeared to be under 12, and others had charge of smaller children. The officers followed them to the pay-box and they were never asked if adults were with them. Afterwards the officers went into the premises. The place was about half-full, 90 per cent. being children. The film was "Sea Wolf," classed "A."

A police officer, giving evidence, said some of the children were carrying babies. It was not until November 19 that he saw Mr. Brown, the manager, who said he was sorry and that it would not happen again. This officer said he saw Mrs. Brown, who said a new cashier at one of the pay desks had made a mistake in letting in the children.

Mrs. Ada Walker, a cashier at one of the entrances to the theatre, admitted that she allowed the children in. She said it was her third Saturday at the desk. She had been given instructions against admitting children to "A" films, but on the previous Saturdays "U" films were shown, and on November 14 she overlooked the fact that an "A" film was being shown.

A big drive in Sheffield for rubber started at the Hippodrome Cinema, where patrons attending a free entertainment brought with them all sorts of old rubber goods. Before the entertainment ended the lobbies of the Hippodrome were piled with rubber salvage.

P. J. MILSOM ELECTED PORTSMOUTH CHAIRMAN

AT last week's annual meeting of the Portsmouth branch of the C.E.A. P. J. Milsom, general manager of the Isle of Wight Theatres, Ltd., was elected chairman of the branch for the ensuing year, in succession to W. C. Elliott, who was heartily thanked for his services in the chair. The annual report stated that branch membership was now 54. Finances were declared to be satisfactory.

In proposing the new chairman, F. B. B. Blake said that Mr. Milsom was a man of great experience in the Trade, and V. BUDMAN, in seconding, said the election would be a great honour, not only to Mr. Milsom, but to his company, and he would be the first representative from the Isle of Wight to occupy the chair.

In reply, Mr. Milsom thanked the branch for their confidence, and said he naturally felt proud of his position. He added that he had been 25 years in the Trade.

Others Elected

R. DAVIES BENYON, of the Classic, Portsmouth and Southampton, was elected Vice-Chairman, on the motion of CHARLES CLARKE, seconded by A. LEVISON, and other officers appointed were:

TREASURER: F. B. B. Blake. TRUSTEES: Coun. H. P. E. MEARS, F. B. B. Blake, and W. C. Elliott. DELEGATES: F. B. B. Blake and Charles Clarke. EXECUTIVE COMMITTEE: W. C. Elliott, A. Levison, F. H. Stewart, A. C. Salter, J. Boscott, and Charles Clarke.

A Satisfactory Record

The annual report, which was adopted, stated that the total number of theatres represented in the branch at the end of the year was 54. The film transport service had been efficiently maintained.



James Mason in Marcel Hellman's
newest romantic comedy-thriller,
THEY MET IN THE DARK

"ONE DAY OF WAR"

Release Date Set for Epic

The London release date for Pathe's "One Day of War," the Soviet war film screened last week, is set for February 15. The picture has already been booked to the entire Associated British Circuit. Trade shows have been arranged as follows:—

February 9.—Forum, Birmingham, 10.30 a.m.; Olympia, Cardiff, 11.0 a.m.; Regal, Glasgow, 10.50 a.m.; Ritz, Leeds, 10.30 a.m.; Forum, Liverpool, 11.0 a.m.; Theatre Royal, Manchester, 10.45 a.m.; Haymarket, Newcastle, 10.45 a.m.; February 10.—Hippodrome, Sheffield, 10.30 a.m.; February 12.—Gaumont, Bristol, 10.45 a.m.

During the year the whole of the Isle of Wight had been absorbed into the branch, and the name of the branch had been amended accordingly. The meetings, held at the Ambassador, Cosham, had been well attended, and the thanks of the members were extended to the Ideon Company for their kindness and assistance.

Reference was also made to the fact that the Sunday opening contribution for the City of Portsmouth had been again fixed at £200, and it was added that the branch had agreed to make no application for Good Friday and Christmas Day opening in view of local conditions.

Appreciation was also expressed of the work of R. Davies-Beynon as liaison officer between the branch and the Manpower Board, and it was recorded that F. B. B. Blake and P. J. Milsom had been appointed Home Guard liaison officers for Portsmouth and the Isle of Wight respectively.

A Balance

The financial report, which showed a satisfactory balance at the end of the year, was also adopted, and it was decided to continue the local donations to the branch in connection with the transport contract at £1 11s. 6d. for "A" halls, £1 1s. for "B" halls, and 10s. 6d. for "C" halls.



PORTSMOUTH KICKS AGAINST TRANSPORT CURFEW

Post-War Replanning of Town

THE volume of protest against the nine o'clock transport curfew in Portsmouth is growing, and at the annual meeting of the Portsmouth and Isle of Wight branch it was reported that the Regional Transport Commissioner had been asked to meet the representatives of various local organisations in conference upon the matter. Preliminary moves for post-war replanning were mentioned.

CHARLES CLARKE stated that he had contacted the president and secretary of the Portsmouth Trades Council, and in company with them and a representative of the local branch of the National Union of Railwaymen, had waited upon the general manager of the Portsmouth transport undertaking and the representative of the Southdown Motor Services.

The Trades Council officers welcomed a representative of entertainments at this interview as one of the big planks in their platform was the necessity of entertainment for workers and members of the Services, and, in particular, entertainment at suitable times.

The inconvenience caused to dockyard workers, post office employees, and railwaymen was emphasised, also the necessity of entertainment commencing at an hour that such workers could attend.

Last House 5.30

Mr. CLARKE added that he pointed out to the transport managers that a 9 o'clock curfew on transport meant the closing of cinemas at about 8.40 p.m. and the final programme starting about 5.30 p.m., which was much too early. He gave instances from his own personal observation of Service personnel walking away from the cinemas when they found that the programme had already been on for half an hour or so. While some patrons might be within walking distance of their homes, they also had to remember their staffs and close in time for them to get transport home.

No Response

The deputation were informed by the transport managers that they had already interviewed the Regional Transport Commissioner, who was unsympathetic with regard to recreation for the public, and they felt no useful purpose would be served by approaching him further.

A Further Meeting

It was decided, however, to approach the Lord Mayor, and at this interview the deputation had the support of the transport managers and the entertainments manager of the Corporation. The Lord Mayor's reaction to the representations made was favourable, and he arranged to contact the Commander-in-chief with regard to personnel in outlying camps, and the Regional Commissioner.

The whole position, Mr. Clarke stated, was felt to be very unsatisfactory, and the Commissioner had been asked to meet a Joint Consultative Committee comprising representatives of the Trades Council, the War Transport Committee, the Southern Railway, the Portsmouth

transport undertaking, the Southdown Motor Services, the Gosport coach service, the Chamber of Commerce, and others.

The branch expressed their indebtedness to Mr. Clarke for the manner in which he had presented the case from an entertainments point of view, and decided to await events.

(It is understood that the Commissioner has since visited Portsmouth, but that except for very minor concessions the position is likely to remain unchanged.)

In Favour of Regrading

The question of the amendment of the C.E.A. subscription, to provide for an additional grade, was raised in a communication from the Bristol Branch and it was decided to support this in principle.

War Savings

A letter was also received from the local National Savings Committee suggesting the formation of savings groups in the local cinemas and it was pointed out that such groups were already operating in some of the circuit cinemas. In other cases it was stated that members of the staffs were already attached to street groups and the branch did not feel that any further action was necessary.

Post War Planning

The Secretary (A. DANIELS) stated that he had had an interview with a representative of the City Architect's department, who wanted to see him with regard to the re-planning of Portsmouth which was being undertaken by the Special Committee appointed by the City Council more particularly with regard to the re-planning of the amusement houses.

CHARLES CLARKE stated that he had also been approached as to whether his company would be prepared to build a theatre in a certain area.

It was explained that a committee had been set up by the Corporation to consider the position in regard to entertainments and other attractions in connection with the post-war re-planning programme for Portsmouth and Southsea, and that discussions were still proceeding.

The branch agreed to leave the matter in the hands of Mr. Clarke and Mr. Blake.

Staff Shortage

R. DAVIES BENYON reported on the manpower position and deferment problems, and said he felt that as liaison officer he was now being of some service to the members, particularly in regard to the men's section. He hoped, also, that his efforts would be of some value in the women's section, where very difficult problems were now arising owing to the call-up of girls of 18 and whom they had already trained as boys, the most adaptable to take the place of some of the operating personnel they had lost.

Sunday Bookings

It was reported that the M and United Artists were withholding Sunday bookings, and C. B. Fowkes proposed that the General Council be asked to give this matter their earnest consideration, with a view to some action being taken.

F. B. B. BLAKE questioned whether the General Council were in a position to do anything, but A. LEVISON seconded the resolution, which was carried.

THESE ABOVE ALL MEN HAVE

"UMPITY POO"

More C
Service W
For Fo

MOST they are known as the Desert Rats, because that is the edge they wear. Their achievements have become the three Libyan campaigns have become legends. They, above all troops, have "Umpity Poo"—the word which means that little something the others haven't got, but which originally meant un petit peu.

They have learnt to exploit every advantage of ground and weather, to do exactly the right thing at exactly the right moment, to go about their work without delay, fuss or the needless expense of a man or a bullet.

London has special reason to be proud of them. For they are the most of them have their home regular No. 11 bus and one of their officers has been named.

A motorised brigade wears the Desert Rat badge and a battalion of the R.A. RASC with R.A. Royal Engineers.

Three Famous Names

Its history is full of many volumes. It will include the names of three great commanders, General "Strafer" Gott, Lord Gort, and Lord Gort, who have lost their lives in the Middle East.

But it will include a few men known only to a few. Men such as Sergeant S. W. Pevalin in command of a patrol of carriers when he was ordered to attack a German Mark III tank and a troop carrier advancing behind it.

The carrier was closing with the tank and Pevalin was ordered to engage it before it could get away.

Pevalin was a tank and a troop carrier advancing behind it.

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WHERE BOMBED-OUT PETS CAN BE HAPPY

Evening Standard London now has 100 Centres for animals in co-operation with the R.S.P.C.A. have been opening in the London area.

This activity is not limited to London. In fact, more than 500 in large towns and in the R.S.P.C.A. are carrying out a scheme with the authorities to house these refugees.

On first instances, these refugees are housed in the "human" homes.

Registration, "may be reported, due to the fact that necessarily took black-out hours, of the interviews of the registration took place on evenings."

Invitations results can be seen in the R.S.P.C.A. office.

Some Objections The idea is to provide night accommodation for animals of bombed out families. There have been many cases where occupants of test centres have objected to animals being brought into the same room as themselves.

An R.S.P.C.A. official told me: "The results can be seen in the R.S.P.C.A. office."

Granddaughter Speaker

Doctors have been invited to telephoned appointments. Out-patients can also be arranged to see the doctor at the hospital.

The bureau New out-patients will be seen at the hospital from 9 a.m. to 5 p.m. New out-patients will be seen at the hospital from 9 a.m. to 5 p.m.

Quashed Appeal

William Edward Rowe, of 11, Watford, at Her Majesty's Sessions, where he was sentenced to two months imprisonment for a charge of stealing.

William Edward Rowe, of 11, Watford, at Her Majesty's Sessions, where he was sentenced to two months imprisonment for a charge of stealing.

Hospital Time

An appointment bureau will be in operation at Charing Cross Hospital from tomorrow.

Invited to telephoned appointments. Out-patients can also be arranged to see the doctor at the hospital.

The bureau New out-patients will be seen at the hospital from 9 a.m. to 5 p.m.

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Brigadier Birkel

Brigadier Richard May of White Mill, Fontwell, has died at the age of 82.

He served for 32 years in the Army.

He served for 32 years in the Army.

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He served for 32 years in the Army.

He served for 32 years in the Army.



NINE MEN

BIRMINGHAM
CARDIFF
SHEFFIELD

REGENCY
TROCADERO
GAUMONT

FEB. 9 at 10:15



MANCHESTER BRANCH'S ALL-STAR CAST

Frank Talks from C.E.A. Leaders

"**SHORTAGE** of spares, shortage of personnel, and enforced economy of film stock will certainly cause a certain dislocation; exhibitors will have their share of toil and sweat." So said W. R. Fuller in a brief address at the annual meeting of Manchester and Salford branch on Friday. The meeting was attended by President W. J. Speakman, Vice-President H. Simpson, and H. R. L. de Jonge, joint managing director of G.B.-Kalee, Ltd.

There was much in the newspapers about post-war planning, said the General Secretary. Generally, these accounts concerned themselves with everything except the fact that we had reached a critical stage of the war—a point where exhibitors would feel the pinch through having used up various commodities and supplies, and the call-up of personnel. It stood out a mile that great inconvenience would result from the shortage of man- and woman-power.

"Get on with doing now with what you should have done months ago and dip into the 41 and over-age pool. The exhibitor who leaves it to the last will have great difficulty in getting anyone."

Film Stock Rationing

Steps would have to be taken to achieve economy in film stock. The amount made in this country was negligible. Soon exhibitors would be faced with a request to economise to the extent of 25 per cent.

One way to economise would be to use copies for a longer period or to reduce playing time. That would bring a certain dislocation into the business. When the request was made it would necessitate exhibitors making a new approach to the problems.

Spares Used Up

Another thing which was looming up was the difficulty of securing the replacement of worn apparatus. Stocks of spares had been almost used up. Already the matter had been discussed with Government departments concerned; present indications were that in regard to any reasonable requests which the Association might make to the Government, they would get a sympathetic hearing.

Shortage of product would provide headaches for some time to come. Members could rely upon General Council giving the fullest and most careful attention to this difficult situation.

Legislation

In the ordinary evolution of the Trade there was call for adjustments in legislation. Here, the matter of immediate practicability had to be taken into account. There was little or no chance of securing new or amending legislation, but G.C. would not hesitate to make urgent representations to the Board of Trade, so that in the administration of the Quota Act exhibitors having tried to comply with the law would not be dragged into the police courts and treated as criminals.

As regards the suggestion for a national licence, this and other matters would have to wait until Parliament had more time to devote to them.

One Big Happy Family

President W. J. SPEAKMAN remarked that when the majority of kinemas throughout the country were doing excellent business, that went a long way towards making exhibitors a very happy family. All of them, however, were troubled by the obligations which the Quota Act placed upon them.

No reply had yet been received from the Board of Trade as to their findings for the year ending September 30 last. It was expected there would be a big increase in the number of delinquents.

Many requests had been made to the General Secretary for assistance to secure the deferment of personnel in order to keep kinemas open. The Ministry of Labour were going through man- and woman-power with a small-tooth comb for labour for essential war work.

No Kinema Has Closed

No kinema has yet had to close its doors owing to inadequate staff, but the position will certainly become more acute. A magic wand cannot be waved to solve your problems, of which labour will certainly be the most serious one.

Exhibitors were now beginning to experience a shortage of film product. U.S.A. had already introduced a form of rationing. One firm which normally put out 30 features a year had reduced the number to 12. Nearly every company was opening a re-release department.

This ought not cause any undue alarm. It might be necessary for exhibitors to agree to extend their playing times. They might have to take more reissues than they had done. Some exhibitors had found there was money to be made out of reissues. On the whole, exhibitors had been fortunate in being able to carry on so well as they had done in this, the fourth year of war.

Mr. Speakman said he was just concluding a series of "one-night stands," having during the last few weeks attended meetings of many branches, yet there were exhibitors who asked "What is the C.E.A. doing for us?" It would be easier to say what the C.E.A. was not doing, short of actually conducting members' own businesses. Some wrote stating a problem, for which they, and they alone, could provide the solution.

SPARE PART POSITION

DE JONGE AT MANCHESTER

H. R. L. DE JONGE, joint managing director of G.B.-Kalee, Ltd., who, by a chance encounter was invited to the meeting, made a brief address. He explained the reasons for the shortage of spare parts, mainly owing to so many manufacturers being engaged on Government work.

It was a matter of satisfaction that the manufacturers had been able to keep their plants going and to be able to retain their staffs. The supply position had, however, been gradually getting worse, owing to the increasing demands of the Government.

K.M.A. Action

Some little time ago the manufacturers formed themselves into an association, which became grafted on to the Kinematograph Manufacturers' Association. Information had been collected by means of a questionnaire as to Trade

National Licence

H. SIMPSON, vice-president, thought there was no reason why the C.E.A. should not take steps to push forward with preparations to secure a national licence for the Trade. Commending the action of G.C. in advising members not to accept licences which included clauses barring children, he considered this to be a most useful step; in fact, it ought to have been taken a long time ago.

If exhibitors showed readiness to engage in public work, such as by serving on publicly elected bodies, it would be the means of helping local authorities to understand Trade problems.

Incidentally, Chairman H. NEWBOULD mentioned that in one area where there had been an epidemic of seat slashing the matter had been reported to the police, who pointed out that there were no by-laws under which the delinquents could be prosecuted.

Caplan's Valediction

At the outset of the meeting A. CAPLAN, who presided, reviewed some of the principal topics that had been engaging the attention of the branch committee (most of these have been already reported in the KINE.).

Revision was taking place in the assessment of Salford kinemas. Some exhibitors had ill-advisedly accepted increases, because they were liable for E.P.D. and thus made things difficult for everyone else. However, a test case was pending and the result was awaited.

The rating valuer at Manchester proceeded on quite different lines. He discussed the question with exhibitors before making approaches to individual theatres. Each theatre would be dealt with separately, and the valuer was prepared to take the average of good and bad years in arriving at his valuation.

Members were advised to be guided by their own valuers or professional advisers before submitting figures. The committee felt equitable results ought to be possible without recourse to litigation or appeal.

More British Films Needed

Concerning quota obligations, Mr. CAPLAN considered the Government should be urged to give facilities for the production of more British films to rank for quota.

"Instead of crying out against the quota, let us demand more British films and so ease the situation; I hope our officers will give consideration to this view," added the CHAIRMAN.

"Very High Finance"

In submitting the statement of accounts, which showed a deficit of

£86 5s. 9d., A. SNAPE explained how this arose, and mentioned that Salford exhibitors contributed the bulk of the Sunday-opening campaign expenses, whereas those of Manchester were borne by head office.

Referring to the income-tax payment of £36 10s., he said head office last year made them a grant of £50, of which the branch had to pay £25 in income tax.

He added: "That is Mr. Fuller's high finance—very high." (Laughter.)

More Members Wanted

When the original Manchester and District branch was divided, if the membership had been distributed equally between the Manchester and Salford branch and the South and East Lancashire branch, this branch would not have a deficiency. Unless membership could be increased it was not likely the Manchester branch would ever have a surplus.

It would be four or five years after the war before there would be any resumption of building kinemas. When the branch had abnormal expenditure, it was hardly possible to avoid a deficit.

Their neighbour branch had £160 more income, and they had the income from invested funds which were not divided when the two branches were formed, yet they had a small deficit on last year's working.

E. CHESHIRE thought the branch treasurer ought to have made application for funds to meet the unusual expenditure; he should have cut his coat according to the cloth.

S. HALPERN: Is this going to be a continuing deficit?

A. SNAPE: With normal expenses we can just pay our way.

Accounts were adopted.

President Passes the Buck

At a later stage in the meeting W. A. HOCKMAN reinforced the claim for an extension of the branch territory to include the south side of Manchester and places in Cheshire like Sale, Altrincham and Knutsford. These places, he contended, ought to be outside the province of the S. and E. Lancs branch. He asked the chief officers of the Association to give this matter sympathetic attention.

President SPEAKMAN remarked that in this case he thought he should pass the buck to Mr. Fuller.

"W. R. F.'s" advice was: "Go round the territory and try to sell that story to the S. and E. Lancs branch."

Control of Admission Prices

W. JOHNSON reported that some authorities were wanting to put a clause on licences to control admission prices. It would be a terrible thing if that happened. He hoped the situation would be carefully watched.

The chairman (H. NEWBOULD) advised members immediately to report to the secretary any instances where new and unjust conditions were introduced.

Officers for 1943

HARRY NEWBOULD (J. F. Emery Film Circuit), who was elected chairman, made an appeal for members to interest themselves in civic work.

In contacts he had had with local governing bodies he was appalled by their ignorance of conditions appertaining to the provision of cinema entertainment. He would like to see more exhibitors serving on local councils.

W. JOHNSON: I have tried, but they would not let me on.

Mr. NEWBOULD added that if exhibitors served on councils and functioned as magistrates they could help in creating a more intelligent understanding of the cinema Trade, which had suffered many pinpricks at the whims of a few local authorities.

Other officers elected were: VICE-CHAIRMAN, T. S. Dawson; HON. TREASURER, A. Snape, A.S.A.A.; TRUSTEES, C. B. Vivante, H. Newbould and T. S. Dawson.

DELEGATES: H. Newbould, A. C. and T. E. Robinson, F.C.I.S. COMMITTEE: T. S. Dawson, L. Lewis, H. Newbould, W. A. Hockman, R. Fox, C. W. Fennell, Conn. B. Vivante, W. Millward, W. Eastaway-Smith, A. C. and T. E. Robinson (secretary).





Yvonne Arnaud and John Clements
in *TO-MORROW WE LIVE* (Br. Lion)

Films and Juvenile Delinquency

McCRACKEN DEFENDS THE PICTURES

THE changes and the general history, of picture entertainment were reviewed by J. J. McCracken, managing director of Proprietary Theatres, Rochdale, and Chairman of the S. and E. Lancs. branch, addressing the Rochdale Rotary Club in a series of "My Job" talks.

Many other points were touched on, the film as the medium for instruction in schools, trades and medical science and surgery; its publicity value and use in war; the hygienic conditions in and safety of cinemas; the organisation of the industry and an examination of criticisms.

Mr. McCracken said that he had recently heard it said that the cinema was more harmful than spurious literature or indecent photographs in its influence on juvenile delinquency. As far as his knowledge went, books and photographs were not censored like films; it was only when books were translated into moving picture stories that strict censorship operated. Whilst he did not wish to suggest any particular cause for juvenile delinquency, he would say that it was not the pictures.

He contended the cinema was contributing in an incalculable degree to the happiness and welfare of the people in the social, educational and scientific spheres, and that in the film there was a potential power of tremendous value for better understanding between the peoples of all nations.

The cost of the regular visit to the cinema, he said, had become part and parcel of the weekly budget, and to his mind it had been one of the most vital factors in promoting temperance. His view is that a reasonable length for a cinema performance was one of approximately two hours.

BR. LION'S IMPRESSIVE PREMIERE

"To-morrow We Live"

A red-letter day in the calendar of war-time premieres is claimed by British Lion, which has arranged the first public screening of "To-morrow We Live" at the Regal, Marble Arch, on February 12.

The promised high value of the picture is enhanced by its unique associations: for this George King production is the first film to be made with the official co-operation of the Fighting French, and it is anticipated that high officials of the French National Committee, who gave valuable assistance towards the making of the film, will be present at the premiere. Notable figures, too, from the diplomatic ranks of our Russian Allies will probably be in evidence, for the proceeds of the premiere are to be shared between the Association of Friends of the French Volunteers and the Comforts Fund for Women and Children of Soviet Russia.

Dealing with the uncrushable gallantry of French patriots in their hour of oppression, "To-morrow We Live" tells the dramatic story of a young Frenchman who sought to escape to England with plans belonging to the German invader. In vivid detail the picture is outlined, its every scene an authentic representation of the ordeal which the gallant French patriots daily undergo.

The stop-press topicality of the story needs hardly stressing. The screen play was written with exquisite feeling by Anatole de Grunwald, and the film features prominently John Clements, Godfrey Tearle, Hugh Sinclair, Greta Gynt, Judy Kelly and Yvonne Arnaud.

SEVEN-DAY BOOKINGS

Birmingham Branch Up in Arms

THE seven-day booking question and the N.A.T.K.E. request for a revision of the war bonus, were the chief matters discussed by the Birmingham and Midlands branch at its January meeting. C. H. Russ presided.

Consideration was given to the form of master contract now being issued by the 20th Century-Fox Film Co., and arising out of this a member complained that that company had refused him a booking of a certain film except for a period of seven days.

He was requested to furnish full particulars to the secretary in order that the matter could be referred to the General Secretary for consideration.

A Seven-day Plan?

Complaint was also made that members who had not previously booked for seven days were now doing so. The result was that others, particularly those running films concurrently, were being forced to follow suit.

In regard to this, the branch passed the following resolution by a large majority:—

That the Birmingham and Mid-

land branch deprecates the booking of films by members whose practice it had not been to do so in the past for periods of seven or four days.

No Flat Rate Bonus

In regard to the N.A.T.K.E. bonus revision request, the branch unanimously decided that "it does not favour a flat rate bonus, and is unanimously of the opinion that any bonus which is agreed to with the N.A.T.K.E. should be on a percentage basis."

One new member was reported. The next meeting of the branch was fixed for Friday, February 19.

"IN WHICH WE SERVE" To Play Rialto Indefinitely

Leslie Morris has booked "In Which We Serve" to play at the Rialto, Coventry Street, for an indefinite season, starting on Monday.

It will be remembered that in the previous period, during which the Noel Coward picture played at this cinema, it attracted some of the greatest film queues that have yet been seen in war time London.

The Friars, Canterbury, will in future open at 3 p.m., instead of 5 p.m., on Sundays, performances beginning at 3.30 and ending at 8.30. R. C. Overs, manager, states that the change has been made in response to requests from patrons.

Western Electric

Air Pilot wearing Western Electric throat microphone which picks up his voice only and eliminates motor noise and gun chatter.

ONLY THE BEST IS GOOD ENOUGH FOR THESE BOYS

GAINSBORO' PRODUCTION TO BE INCREASED

70 per cent. of Shareholders
Accept G.-B. Offer

"OUR programme for the current year," stated J. Arthur Rank at the annual meeting of Gainsborough Pictures (1928) last week, "entails the production of at least eight feature films of 'Gainsborough' standard quality, an output substantially greater than that of the year under review, when five subjects were produced."

A.P.P.H. PAY 6 PER CENT.

Best Profits for
10 Years

ASSOCIATED Provincial Picture Houses is the latest kinema company to join the prosperity list. The directors are announcing a dividend of 6 per cent. for the year to May last, compared with 3 per cent. for the previous year. This is the best payment since 6 per cent. was paid for 1938.

A.P.P.H. is associated with the Gaumont-British Picture group, being directly controlled by P.C.T. It owns about 20 kinemas and cafés in widely dispersed places.

The accounts reveal that the gross profit was £160,473, compared with £76,031. It is the best profit for over a decade. Net profit works out at £36,984, against £16,533. Income tax takes £78,305, compared with £32,498, while £44,196 is transferred to taxation reserve, against £10,500. Additional items this year include £16,000 provided for deferred repairs, and £2,184 as War Damage contribution.

In his statement to shareholders, J. Arthur Rank, who is now the chairman, points out that the increased profits for the year "and the satisfactory trend of business since the close of the year under review" justify the recommendation of the higher dividend.

He adds that theatre trading profits for the first half of the year now current have been more than maintained.

A.B.P.C. Debenture Conversion

7½ PER CENT. INTERIM
ANNOUNCED

As exclusively forecast in the KINE. on November 12 last, Associated British Picture Corporation is proposing to convert part of its debenture debt to a lower rate of interest.

Notice is now given of repayment of the company's £3,000,000 5 per cent. first mortgage debenture stock at £103½ per cent.

Holders are offered conversion into a new 4½ per cent. first mortgage debenture stock, for which Treasury sanction has already been obtained.

The company also announces an interim dividend of 7½ per cent., which is the same as a year ago.

Full details of the debenture conversion scheme will be available shortly.

The new chairman stated that already holders of over 70 per cent. of the ordinary shares had accepted the offer from Gaumont-British Distributors of 10s. per share.

Gainsborough's trading profit for the year to June 30, 1942, amounted to £14,386, compared with £15,216, and the net profit to £7,272, against £6,431. The directors have decided to transfer the general reserve of £19,750, together with the year's profits, to the profit and loss account debit balance, the net result of which is a reduction in that item from £129,794 to £102,772.

The balance sheet reveals an increase in current liabilities, which the chairman says is due to greater activity in film production, and is reflected in a corresponding rise in current assets.

In his annual statement to shareholders, Mr. Rank recalls with much regret the loss of C. M. Woolf, who also joined the Board when the Rank interests secured control of the Gaumont group.

20th Century Lease

He says that the arrangements with 20th Century Productions, Ltd., whereby the Gainsborough studios were leased to that company, came to an end during the year.

Although rentals received in respect of this arrangement ceased in December, 1941, the company has maintained its income by subletting its studio and equipment during the periods in which they were not being utilised in producing "Gainsborough" films.

Despite the many difficulties encountered the following "Gainsborough" pictures were produced during the year: "Hi Gang," "Back Room Boy," "Uncensored," "We Dive at Dawn," "King Arthur Was a Gentleman."

It was also revealed that in conjunction with Gaumont-British Distributors and General Film Distributors full co-operation has been maintained with the various authorities responsible for launching propaganda films.

South Shore Theatres Pay 12½ per cent.

For a second successive year South Shore Theatres—Palladium and Waterloo kinemas—have paid a dividend of 12½ per cent. to shareholders.

The accounts reveal a net profit of £4,106, and £11,498 in hand is being carried forward, subject to directors' fees.

Ald. J. R. Quayle, J.P., and J. Lowe were re-elected directors.

Alexandra Picture House and Theatre Co., Ltd., 30-31, Golden Square, W.1.—Satisfaction in full on December 30, 1942, of mortgage and debenture dated May 18, 1934, securing £48,000 and further advances.

SHARE MARKET

	This Week.	Move-ment.
African Theatres Ord.	61/-	—
Assoc. Brit. Pic. Corp. 5/-	14/9	—
Ord.	25/-	+ 1/3
" 6% Pref.	£104	+ 30/-
" 5% Debs.	19/-xd.	—
A.P.P.H. Ord.	4/1½	—
Brit. & Dom. Films £1	10/3	- -/6
Brit. Lion Pref. Ord.	4/-	—
Capital Prov. News 5/-	3/9	- -/1½
Cine. Television Dfd. (6d.)	2/8½	+ -/2½
Dufay-Chromax 5/- Ord.	14/1½	—
Gaumont British Ord. 10/-	6/6	- -/2½
" "A" Ord.	19/10½	—
" 5½% 1st Pref.	£99	- 2/6
" 4½% New Debs.	12/6	—
General The. Prefd.	£102	+ 5/-
6½% 1st Mort. Deb.	1/7½	- -/1½
Mde. Tussaud 1/- Def.	14/1½	+ -/4½
" £1 Prefd. Ord.	34/-	- -/6
Moss Empires £1 Ord.	20/-	—
" £1 Cum. Pref.	16/-	+ 1/3
Odeon 5/- Ord.	20/9	+ -/3
" 6% Pref.	£102½	+ 20/-
" 5% Debs.	26/9	+ -/4½
P.C.T. 7½% Ptg. Pf. Ord.	26/9	+ -/6
" Cum. "A" Pref. £1	26/-	- -/3
" Cum. "B" Pref.	25/9	- -/3
" Const. 7% Pref.	6/6	+ -/3
Sound City (Films) 6% Pref.	10/9	+ -/9
Stoll Th. Corp.	1/-	- -/3
Twentieth Cent. Ord.	3/7½	+ -/1½
6% Pref.	2/6	—
Union Cinemas Ord.	21/-	+ 1/3
" 1st Pref.	20/-	+ 1/4½
" 2nd Pref.	—	—

£1 shares unless otherwise stated.

FILM, SHARES IRREGULAR

CONSIDERABLE irregularity developed in the kinema share market during the past week, but on the whole the tendency was upwards.

The announcement of the A.B.P.C. debenture conversion resulted in a jump of 30s. to £104 in the 5 per cent. debentures. The 6 per cent. preference shares, the position of which will be strengthened by the lower prior charges, jumped 1s. 3d. to 25s.

Another outstanding feature was Odeon 5s. ordinary, which also jumped 1s. 3d. to 16s. The preference were firm at 20s. 9d., a rise of 3d., while the 5 per cent. debentures gained 20s. at £102½.

Stoll Theatre Corporation came into demand again and rose 9d. to 10s. 9d. There was also a renewal of buying of Union Cinemas preference issues. The firsts rose 1s. 3d. to 21s., and the seconds 1s. 4d. to 20s.

The Gaumont Group was quiet with the "A" ordinary down 2½d. at 6s. 6d.

Among P.C.T. issues, the preferred ordinary at 26s. 9d. were 4½d. higher, and the "A" pref. at 27s. 4½d. were 6d. up, but the "B" pref. lost 6d. at 26s., and P.C.T. Construction 7 per cent. pref. fell 3d. to 25s. 9d.

Among the smaller issues British Lion lost 6d. at 10s. 3d., but Dufay Chromax rose 2½d. to 2s. 8½d. Madam Tussauds deferred were 1½d. easier at 1s. 7½d., but the preferred advanced 4½d. to 14s. 1½d. Sound City 6 per cent. pref. added a further 3d. at 6s. 6d., but Twentieth Century ordinary declined 3d. to 1s.

H. E. GIBBON

N.A.T.K.E. Branch Official Passes

The death occurred last week at Blackpool of H. E. Gibbon, local secretary of the N.A.T.K.E., a position which he took over from his father-in-law, G. Mitchell, J.P. He was 68.

Amongst the floral tributes were those from the president and committee of the N.A.T.K.E.; Tower, Palace and Winter Gardens staff; and chairman, directors and secretary of Blackpool Tower and Winter Gardens Company.

Company Notes and News

G.-B.-Kalee, Ltd., Registered

£1,000 CAPITAL
NEW COMPANIES

G.-B.-Kalee, Ltd.—Registered January 19. Capital, £1,000 in 500 "A" ordinary and 500 "B" ordinary shares of £1 each. Dealers in and agents for the purchase, sale, hiring and letting of apparatus and appliances used in connection with film projection, sound reproduction, radio transmission and reception, photography and sound recording, kinema and box-office furniture, fittings and equipment, electrical and mechanical apparatus, advertising materials and devices, uniforms, clothing, tobacco, cigars, cigarettes, and general kinema supplies, etc. The first directors are Joseph A. Rank (chairman, representing "A" and "B" shareholders jointly), Mark Ostrer, Ian H. Cremieu-Javal, Henry R. A. De Jonge (representing "A" shareholders), and Wilfred B. Pirie, Edward F. Lyons and Fred R. H. Christlieb (representing "B" shareholders). Solicitors: Richards, Butler and Co., 88, Leadenhall Street, E.C.3.

Droitwich Spa Entertainment, Ltd.—Private company. Registered January 22. Capital £2,000 in 2,000 shares of £1 each. Kinema proprietors, etc. The directors are Jas. G. Dowell and May F. Dowell, both of 2, Oakland Avenue, Droitwich Spa, Worcs. Solicitors: Wallace Robinson and Morgan, Birmingham. Registered office: New Salters Hall Cinema, Droitwich Spa, Worcs. Giles Equipment, Ltd.—Registered January 15. Capital, £500 in 500 shares of £1 each.

MORTGAGES AND CHARGES

Plaza Theatre (Rugby), Ltd., Crown House, Rugby.—Debenture dated December 31, 1942, to secure all moneys due or to become due from the company to Barclay's Bank, Ltd.

Byron Pictures, Ltd., film producers, etc., London, W.1.—Assignment of contract moneys, dated January 7, 1943, to secure all moneys due or to become due from the company to Barclays Bank, Ltd.

Universal Entertainment, Ltd., 23, Lawrence Lane, E.C.—Deposit on January 12, 1943, of deeds of Palladium Cinema, Shepherds Bush, W., to secure all moneys due from the company to Anglo-Federal Banking Corporation, Ltd., 11, Old Jewry, E.C., not exceeding £4,250.

SATISFACTIONS

Pavilion (Wyldes Green), Ltd., 30-31, Golden Square, W.1.—Satisfaction in full on December 30, 1942, of mortgage and collateral debenture dated January 11, 1934, securing £25,002 and further advances.

Poole's Theatres, Ltd., Hippodrome, Eastgate, Gloucester.—Satisfaction in full on November 5, 1942, of mortgage or charge dated April 26, 1929, securing £13,000.

Swadlincote Entertainment Co., Ltd., General Buildings, Bridesmith Gate, Nottingham.—Satisfaction to the extent of £500 on January 2, 1943, of series of debentures authorised December 21, 1934, originally securing £6,000.

Pavilion (Stirchley), Ltd., 30-31, Golden Square, W.1.—Satisfaction in full on December 30, 1942, of mortgage and collateral debenture, both dated January 11, 1934, securing £26,004 and further advances.

B. H. S. Syndicate, Ltd., theatre and kinema proprietors, etc., 30-31, Golden Square, W.1.—Satisfaction in full on December 30, 1942, of mortgage and debenture dated February 15, 1935, securing £50,040 and further advances.

Princess (Dagenham), Ltd., 30-31, Golden Square, W.1.—Satisfaction in full on December 30, 1942, (a) of mortgage for £30,000 and further advances dated October 31, 1933, and (b) of debenture securing all moneys not exceeding £30,000 due or to become due under a building agreement, dated July 5, 1932.

THE "KINE." 1942 BOOK OF FORM AGAIN

BOX-OFFICE STAKES RESULTS.



The Judge, R. H. ("Josh")

BILLINGS

*Delivers the
Verdict of
the Public*

Runners-Up

One of Our Aircraft is Missing

Most Successful British Independent

Renter

ANGLO-AMERICAN
(for Second Consecutive Year)

One of Our Aircraft is Missing
Old Mother Riley's Circus
We'll Smile Again
Salute John Citizen
Those Kids from Town

**NEVER
BEFORE HAS ANY
DISTRIBUTOR
RECEIVED THIS
SIGNAL HONOUR**

TOO BIG

TO KEEPER



20th
CENTURY
FOX

"Leading the World"



...ing
...HARA
... Directed by

THE "ARCHERS'" TWO GREAT FILMS

"The Silver Fleet" and "Colonel Blimp"

MICHAEL POWELL and **Emeric Pressburger**, now famous as the Archers, have drawn a direct bead on box office targets with their two New Year productions—the Technicolor subject "The Life and Death of Col. Blimp" and "The Silver Fleet," which are confidently expected to score bulls-eyes similar to those achieved with "49th Parallel" and "One of Our Aircraft is Missing," both world-wide successes in profit as well as prestige.

With their two new Archers productions, which should be ready for presentation in a few weeks, they undertook not only two diverse but also two great subjects.

Dutch Patriot's Saga

"The Silver Fleet" was written and directed by **Vernon Sewell** and **Gordon Wellesley**, with **Ralph Richardson** as associate producer and star. It is the first film to tell of the heroic resistance of the Dutch patriots to the Nazi rule and depicts one of the most amazing adventures of the war.

Dramatic and exciting, packed with thrills and suspense, "The Silver Fleet" has for its central character, played by **Ralph Richardson**, a big, pleasant Dutch shipyard owner and builder of submarines, whose yards with several uncompleted vessels are taken over by the Germans, who force him to continue to build for them, under the supervision of their own naval experts. There is a mysterious character moving through the intricate and intriguing pattern of this great story of an undaunted people, a person known as **Piet Mein**, the name of a famous figure in Dutch history, and the underground activities of this unknown figure infuriate the Gestapo, who cannot track him down.

Ralph Richardson obtained special leave from the Fleet Air Arm, the first to make a film since he joined over two years ago, and moreover, the Admiralty have given every assistance on the production, whilst the Netherlands Government have also given their full approval and co-operation on the

subject. The fine supporting cast is headed by **Googie Withers** in a strong dramatic rôle as **Richardson's** wife, and **Esmond Knight** as an arrogant Nazi. There are also **John Longdon**, **Charles Victor**, **Ivor Barnard**, **Anthony Eustrel**, **W. Akkerman**, **Lance O'Madden**, **G. Schelderup**, **Richard George**, **Joss Ambler**, **Basil Jason**, **Margaret Emden**, **Victor Beaumont**, **Frederick Burtwell**, **Charles Minor** and **Philip Leaver**. The Archers anticipate the delivery of "The Silver Fleet" to G.F.D. in the course of a week.

The Epic of Colonel Blimp

This delivery will be followed by "The Life and Death of Colonel Blimp," also to G.F.D. It is anticipated that this production will prove to be one of the greatest films of recent years and the most important contribution the British Industry has yet made to the world cinema. Written, produced and directed in Technicolor by the Archers, it was planned on a grand scale, and made to an epic standard of production quality and entertainment values. It is the result of 12 months' intense research, writing and production, and recounts the life of the principal characters, from the Edwardian era, when he was a dashing young officer V.C. of the Boer War, through the last war, in his middle age, to date, when he has become a Colonel Blimp. It is believed to be a classic in screen literature.

The ruling passion of **Blimp's** clean living life has been the sporting spirit, and in 1902 he did not



Michael Powell and Emeric Pressburger whose firm, "The Archers," have just completed **THE SILVER FLEET** and **THE LIFE AND DEATH OF COLONEL BLIMP**

realise that he was taking part in the last gentleman's war. In 1914 to 1918 he was a bit disturbed by the enemy using submarines, bombs and poison gas, but when it was over he was convinced that clean fighting and the sporting spirit had won a decent fight.

The producers have contrived a head-on collision between a ruthless young officer of the modern army and **Major-General Clive Candy**, or **Colonel Blimp**, in the present-day period of the film. In a great scene **Blimp** seems to realise how similar he once was to this fine young modern officer, but how very different he is now. Only he, however, can appreciate the change. The modern young officer cannot imagine **Colonel Blimp** as being any different. So, against the vast canvas of "The Life and Death of Colonel Blimp" the Archers show the **Blimp's** progress from his carefree do-or-be-damned youth, along the road to **Blimpdom**; and seek to prove that **Blimps** are made and not born.

Three Stars Top Hundred Cast

Three outstanding box-office stars—**Anton Walbrook**, **Deborah Kerr** and **Roger Livesey**, in the title rôle—head a superb cast of a hundred and twenty artistes. **Livesey** has turned in a triumphant characterisation, and has brilliantly drawn the title figure throughout the film, while his transformation into the elderly **Blimp** is an absolute masterpiece of submersion in a rôle which few other actors could have accomplished so successfully, bringing him at a bound to the foreground of character actors. **Anton Walbrook** scores another personal triumph, starting as a young German officer of the Uhlans, and becoming a prisoner of war in 1918, and eventually a refugee from Nazi Germany in this period. Both **Walbrook** and **Livesey** age gracefully through the film, but **Deborah Kerr** plays three distinct rôles, remaining a young girl throughout. She is an English governess in Berlin in 1902, an English nurse in Flanders in 1918, and a fine type of present-day girlhood in the khaki uniform of the M.T.C.; without doubt her performance will place her in the front rank of world box-office stars.

Paramount Musical Top-Notchers

PARAMOUNT'S great programme of big-scale musical productions continues to the talk of the industry. "Holiday Inn," "The Fleet's In" and "Louisiana Purchase" set a standard which, it was believed, could be difficult to maintain, but have surpassed. Then along came "Road to Morocco," which has been the amazing "Holiday Inn" in the making, and this "Road" picture is still playing to crowded houses at the Carlton, London, despite the fact that it was generally released before Christmas. At the Haymarket house alone, "Road to Morocco" has passed the "Holiday Inn" figures not only, but many times.

Now there is Paramount's "Happy Go Lucky," a Technicolor musical, which has opened at the Plaza, London, to capacity business and has received some of the biggest "rave" notices ever accorded a picture of this kind.

And the story does not end here! For, next on the list, comes "Star Spangled Rhythm," a picture which it is anticipated will make exhibitors and public rub their eyes in sheer amazement.

This is a mammoth musical production with a hilarious comedy plot which knits together the appearances of scores of famous personalities, who do their stuff in musical numbers and sketches.

George Marshall (of "The Forest Rangers" fame) directed this gay and sparkling tale of a Paramount studio gateman who has been writing his sailor son that he is the head of the studio, so that when the son shows up with a party of sailors the father has to carry out his pretence with the help of a telephone girl, thus practically driving the real production boss completely nuts.

During their visit the sailors see many famous stars at work, and they meet **Bing Crosby**, **Bob Hope**, **Cecil B. DeMille** and **Preston Sturges**.

The cast of "Star Spangled Rhythm," in addition to these names, includes—believe it or not—**Fred MacMurray**, **Ray Milland**, **Paulette Goddard**, **Deborah Kerr**, **Lamour**, **Franchot Tone**, **Constance Moore**, **Lake**, **Mary Martin**, **Victor Moore**, **Alan Ladd**, **Vera Zorina**, **Dick Powell**, **Betty Hutton**, **Eddie Bracken**, **Rochester**, **William Bendix**, **Macdonald Carey**, **Susan Abel**, **Marjorie Reynolds**, **Albert Hayward**, **Lynne Overman**, **Betty Dekker**, **Ralph Murphy**, **Johnnie Rhodes**, **Dona Drake**, **Cecil Johnston**, **Ernest Truemp**, **Gil Kellaway**, **Barbara Brown**, **Bing Crosby's son**, and a host of other celebrated people.

"Star Spangled Rhythm" is expected to be a tremendous success, and there is no question whatever that its presentation will be one of the biggest sensations of the year.



Esmond Knight, centre, with **Googie Withers**, leads a Gestapo raid on the home of **Ralph Richardson** in **THE SILVER FLEET** (G.F.D.)

Tea for Kinema Staff

MANAGER FINED IN CONTRAVENTION CASE

Arthur Edward Foster, manager of the Regal, Bexley Heath, was fined £10, £5 5s. fees and £3 4s. 6d. costs at Dartford Police Court on January 22 for a contravention of the Licensing Order, it being alleged that he used tea for a purpose other than that specified, he having applied for a permit for the use of his employees, and 8 lb. of tea was not used for them. He pleaded not guilty.

An application was made for a permit for tea for those employed at the Regal, and a permit was given for 3 lb. a week in November, 1941. Another order came out in December, 1941, and the amount was reduced to 1½ lb., but application was made by defendant for extra tea for fire watchers and 1½ lb. was allowed. This continued up to March, 1942, when a further reduction was made and ¾ lb. was allowed, and that had been obtained each week up to the time of investigation.

In November the Food Executive Officer doubted if the tea was being used for the purpose authorised.

Percy Gross, Enforcement Inspector, said defendant told him he divided the ¾ lb. between staff, fire watchers and usherettes. When they wanted tea they came to him for it. The original application was for tea for 25 employees.

Evidence was given by a number of employees, the majority of whom said they had not had tea and had only seen the cleaners having it.

For the defence, it was stated that there was no evidence that defendant used the tea other than for those specified or for whom it was drawn.

Defendant, giving evidence, said finding the tea was not being used he put it into the caddy in his room for general use. The staff was entitled to it so he never worried about it. If any of the staff had complained he would have made other arrangements.

Mr. Goldfinch, who prosecuted, said it was left to pure chance and defendant had no knowledge of what was happening, and no one was responsible.

Continued from page 3

MALICIOUS DAMAGE IN KINEMAS

In addition to takings, means in these war days just so much extra for E.P.D.

Prosecution Problem

The exhibitor's position is somewhat complicated by the fact that in some districts no by-law or police act exists under which a prosecution can be undertaken for malicious damage.

In such circumstances the owner of property damaged has no alternative but to institute a High Court action claiming a specific sum as damages.

Juvenile delinquents, however, can be brought up before children's courts.

N.S.S. Trailer

The trailers produced by National Screen Service with the aim of stopping malicious damage has operated differently in different districts, while some have praised the trailer for bringing about a lessening of damage; in other districts the trailer has proved an incentive to some minds to begin a mutilation campaign.



Lilli Palmer and Joyce Howard as two A.T.S. in *THE GENTLE SEX*, Two-Cities-Corcanen Film

"G.W.T.W."

Queues for Three Years in the West End

When one comments on the presence of queues in the West End, the comparison with "Gone With the Wind" inevitably rises in one's mind. The old familiar queue is still to be seen daily outside the Ritz Theatre, but few people realise that these queues have been a feature of the Leicester Square scene for nearly one hundred and sixty weeks. If a queue lasts in the West End for three weeks it is news; if it lasted for three months it would be a genuine sensation, but "Gone With the Wind" has lasted for three years and is still going strong, this despite the fact that the film had a general release on September 6.

Bitter weather conditions and blitzes have been unable to prevent the phenomenon of a queue at 8.30 in the mornings, London has certainly never seen anything like it before, and it is highly improbable that any film will ever produce a similar sensation.

"Gone With the Wind," almost four years in production and almost four hours in length, has won more awards, has been seen by more people, and has stirred more discussion, than anything in the history of films. To date it has played more than 13,000 engagements and has been seen by about 55,000,000 people. It has already been re-released three times in the United States, with amazingly successful results. Takings there have exceeded eight million pounds.

In the West End of London it has already been seen by nearly 2,000,000 patrons.

TEN-YEAR OLD SEAT SLASHERS

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THE "ARCHERS'" TWO GREAT FILMS

"The Silver Fleet" and "Colonel Blimp"

MICHAEL POWELL and Emeric Pressburger, now famous as the Archers, have drawn a direct bead on box office targets with their two New Year productions—the Technicolor subject "The Life and Death of Col. Blimp" and "The Silver Fleet," which are confidently expected to score bulls-eyes similar to those achieved with "49th Parallel" and "One of Our Aircraft is Missing," both world-wide successes in profit as well as prestige.

With their two new Archers productions, which should be ready for presentation in a few weeks, they undertook not only two diverse but also two great subjects.

Dutch Patriot's Saga

"The Silver Fleet" was written and directed by Vernon Sewell and Gordon Wellesley, with Ralph Richardson as associate producer and star. It is the first film to tell of the heroic resistance of the Dutch patriots to the Nazi rule and depicts one of the most amazing adventures of the war.

Dramatic and exciting, packed with thrills and suspense, "The Silver Fleet" has for its central character, played by Ralph Richardson, a big, pleasant Dutch shipyard owner and builder of submarines, whose yards with several uncompleted vessels are taken over by the Germans, who force him to continue to build for them, under the supervision of their own naval experts. There is a mysterious character moving through the intricate and intriguing pattern of this great story of an undaunted people, a person known as Piet Mein, the name of a famous figure in Dutch history, and the underground activities of this unknown figure infuriate the Gestapo, who cannot track him down.

Ralph Richardson obtained special leave from the Fleet Air Arm, the first to make a film since he joined over two years ago, and moreover, the Admiralty have given every assistance on the production, whilst the Netherlands Government have also given their full approval and co-operation on the

subject. The fine supporting cast is headed by Googie Withers in a strong dramatic rôle as Richardson's wife, and Esmond Knight as an arrogant Nazi. There are also John Longdon, Charles Victor, Ivor Barnard, Anthony Eustrel, W. Akkerman, Lance O'Madden, G. Schelderup, Richard George, Joss Ambler, Basil Jason, Margaret Emden, Victor Beaumont, Frederick Burtwell, Charles Minor and Philip Leaver. The Archers anticipate the delivery of "The Silver Fleet" to G.F.D. in the course of a week.

The Epic of Colonel Blimp

This delivery will be followed by "The Life and Death of Colonel Blimp," also to G.F.D. It is anticipated that this production will prove to be one of the greatest films of recent years and the most important contribution the British Industry has yet made to the world cinema. Written, produced and directed in Technicolor by the Archers, it was planned on a grand scale, and made to an epic standard of production quality and entertainment values. It is the result of 12 months' intense research, writing and production, and recounts the life of the principal characters, from the Edwardian era, when he was a dashing young officer V.C. of the Boer War, through the last war, in his middle age, to date, when he has become a Colonel Blimp. It is believed to be a classic in screen literature.

The ruling passion of Blimp's clean living life has been the sporting spirit, and in 1902 he did not



Michael Powell and Emeric Pressburger whose firm, "The Archers," have just completed THE SILVER FLEET and THE LIFE AND DEATH OF COLONEL BLIMP

realise that he was taking part in the last gentleman's war. In 1914 to 1918 he was a bit disturbed by the enemy using submarines, bombs and poison gas, but when it was over he was convinced that clean fighting and the sporting spirit had won a decent fight.

The producers have contrived a head-on collision between a ruthless young officer of the modern army and Major-General Clive Candy, or Colonel Blimp, in the present-day period of the film. In a great scene Blimp seems to realise how similar he once was to this fine young modern officer, but how very different he is now. Only he, however, can appreciate the change. The modern young officer cannot imagine Colonel Blimp as being any different. So, against the vast canvas of "The Life and Death of Colonel Blimp" the Archers show the Blimp's progress from his carefree do-or-be-damned youth, along the road to Blimpdom; and seek to prove that Blimps are made and not born.

Three Stars Top Hundred Cast

Three outstanding box-office stars—Anton Walbrook, Deborah Kerr and Roger Livesey, in the title rôle—head a superb cast of a hundred and twenty artistes. Livesey has turned in a triumphant characterisation, and has brilliantly drawn the title figure throughout the film, while his transformation into the elderly Blimp is an absolute masterpiece of submersion in a rôle which few other actors could have accomplished so successfully, bringing him at a bound to the foreground of character actors. Anton Walbrook scores another personal triumph, starting as a young German officer of the Uhlans, and becoming a prisoner of war in 1918, and eventually a refugee from Nazi Germany in this period. Both Walbrook and Livesey age gracefully through the film, but Deborah Kerr plays three distinct rôles, remaining a young girl throughout. She is an English governess in Berlin in 1902, an English nurse in Flanders in 1918, and a fine type of present-day girlhood in the khaki uniform of the M.T.C.; without doubt her performance will place her in the front rank of world box-office stars.

Paramount Musical Top-Notchers

PARAMOUNT'S great programme of big-scale musical productions continues to the talk of the industry. "Holiday Inn," "The Fleet's In" and "Louisiana Purchase," set a standard which, it was believed, would be difficult to maintain, but have surpassed. Then along came "Road to Morocco," which has been the amazing "Holiday Inn" words, and this "Road" picture still playing to crowded houses at the Carlton, London, despite the fact that it was generally released before Christmas. At the Haymarket house alone, "Road to Morocco" has passed the "Holiday Inn" figures not once, but many times.

Now there is Paramount's "Happy Go Lucky," a Technicolor musical, which has opened at the Plaza, London, to capacity business and has received some of the biggest "rave" notices ever accorded a picture of this kind.

And the story does not end here! For, next on the list, comes "Star Spangled Rhythm," a picture which it is anticipated will make exhibitors and public rub their eyes in sheer amazement.

This is a mammoth musical production with a hilarious comedy plot which knits together the appearances of scores of famous personalities, who do their stuff in musical numbers and sketches.

George Marshall (of "The Forest Rangers" fame) directed this gay and sparkling tale of a Paramount studio gateman who has been writing his sailor son that he is the head of the studio, so that when the son shows up with a party of sailors the father has to carry out his pretence with the help of a telephone girl, thus practically driving the real production boss completely nuts.

During their visit the sailors see many famous stars at work, and they meet Bing Crosby, Bob Hope, Cecil B. DeMille and Preston Sturges.

The cast of "Star Spangled Rhythm," in addition to these names, includes—believe it or not—Fred MacMurray, Ray Milland, Paulette Goddard, Dorothy Lamour, Franchot Tone, Veronica Lake, Mary Martin, Victor Moore, Alan Ladd, Vera Zorina, Dick Powell, Betty Hutton, Eddie Bracken, Rochester, William Bendix, Macdonald Carey, Susan Abel, Marjorie Reynolds, Albert Hayward, Lynne Overmire, Betty Dekker, Ralph Murphy, Johnnie Rhodes, Dona Drake, Cecil Johnston, Ernest Truempy, Gil Kellaway, Barbara Bryson, Lamb, Cass Daley, Gary Crosby (Bing Crosby's son), and other celebrated people.

"Star Spangled Rhythm" is expected to be a big success story shortly, and there is no question whatever that its present success will be one of the biggest of the year.



Esmond Knight, centre, with Googie Withers, leads a Gestapo raid on the home of Ralph Richardson in THE SILVER FLEET (G.F.D.)

Tea for Kinema Staff

MANAGER FINED IN CONTRAVENTION CASE

Arthur Edward Foster, manager of the Regal, Bexley Heath, was fined £10, £5 5s. fees and £3 4s. 6d. costs at Dartford Police Court on January 22 for a contravention of the Rationing Order, it being alleged that he used tea for a purpose other than that specified, he having applied for a permit for the use of his employees, and 8 lb. of tea was not used for them. He pleaded not guilty.

An application was made for a permit for tea for those employed at the Regal, and a permit was given for 3 lb. a week in November, 1941. Another order came out in December, 1941, and the amount was reduced to 1½ lb., but application was made by defendant for extra tea for fire watchers and 1½ lb. was allowed. This continued up to March, 1942, when a further reduction was made and 1 lb. was allowed, and that had been obtained each week up to the time of investigation.

In November the Food Executive Officer doubted if the tea was being used for the purpose authorised.

Percy Gross, Enforcement Inspector, said defendant told him he divided the 1½ lb. between staff, fire watchers and usherettes. When they wanted tea they came to him for it. The original application was for tea for 25 employees.

Evidence was given by a number of employees, the majority of whom said they had not had tea and had only seen the cleaners having it.

For the defence, it was stated that there was no evidence that defendant used the tea other than for those specified or for whom it was drawn.

Defendant, giving evidence, said finding the tea was not being used he put it into the caddy in his room for general use. The staff was entitled to it so he never worried about it. If any of the staff had complained he would have made other arrangements.

Mr. Goldfinch, who prosecuted, said it was left to pure chance and defendant had no knowledge of what was happening, and no one was responsible.

Continued from page 3

MALICIOUS DAMAGE IN KINEMAS

In addition to takings, means in these war days just so much extra for E.P.D.

Prosecution Problem

The exhibitor's position is somewhat complicated by the fact that in some districts no by-law or police act exists under which a prosecution can be undertaken for malicious damage.

In such circumstances the owner of property damaged has no alternative but to institute a High Court action claiming a specific sum as damages.

Juvenile delinquents, however, can be brought up before children's courts.

N.S.S. Trailer

The trailers produced by National Screen Service with the aim of stopping malicious damage has operated differently in different districts, while some have praised the trailer for bringing about a lessening of damage; in other districts the trailer has proved an incitement to some minds to begin a mutilation campaign.



Lilli Palmer and Joyce Howard as two A.T.S. in *THE GENTLE SEX*, Two-Cities-Corcanen Film

"G.W.T.W."

Queues for Three Years in the West End

When one comments on the presence of queues in the West End, the comparison with "Gone With the Wind" inevitably rises in one's mind. The old familiar queue is still to be seen daily outside the Ritz Theatre, but few people realise that these queues have been a feature of the Leicester Square scene for nearly one hundred and sixty weeks. If a queue lasts in the West End for three weeks it is news; if it lasted for three months it would be a genuine sensation, but "Gone With the Wind" has lasted for three years and is still going strong, this despite the fact that the film had a general release on September 6.

Bitter weather conditions and blitzes have been unable to prevent the phenomenon of a queue at 8.30 in the mornings, London has certainly never seen anything like it before, and it is highly improbable that any film will ever produce a similar sensation.

"Gone With the Wind," almost four years in production and almost four hours in length, has won more awards, has been seen by more people, and has stirred more discussion, than anything in the history of films. To date it has played more than 13,000 engagements and has been seen by about 55,000,000 people. It has already been re-released three times in the United States, with amazingly successful results. Takings there have exceeded eight million pounds.

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New Films at a Glance

TITLE AND RENTER.	R.T. AND CERTIFICATE.	STARS.	REMARKS.	BOX-OFFICE ANGLE.
Calaboose ... (United Artists)—American.	45 min. (U)	Noah Beery, Jun. Jimmy Rogers, Mary Brian.	Screwy Western extravaganza. Cast and label popular, but humour far from spontaneous.	Moderate comedy fill-up. Safe for youngsters.
† Happy-Go-Lucky ... (Paramount)—American.	78 min. (U)	Mary Martin, Dick Powell, Rudy Vallee.	Gay, light-hearted comedy musicale, photographed in Technicolor. Story slight but evergreen, teamwork versatile, numbers tuneful and staging lavish.	Capital light booking for all classes. Good for the family.
Immortal Sergeant ... (20th Century-Fox)—American.	91 min. (A)	Henry Fonda, Maureen O'Hara, Thomas Mitchell.	Highly-coloured, but stern and exciting Libyan war melodrama. Story good; stars' acting excellent; title values terrific.	Excellent general booking. Should not harm youngsters.
Jungle Siren ... (Pathe)—American.	65 min. (A)	Ann Corio, Buster Crabbe, Evelyn Wahl.	Highly-coloured African jungle melodrama with topical espionage theme. Background exciting, acting virile, animal interest popular and thrills realistic.	Sound industrial booking. Nothing to hurt youngsters.
Night for Crime, A ... (Pathe)—American.	73 min. (A)	Glenda Farrell, Lyle Talbot, Lina Basquette.	Hollywood murder mystery comedy melodrama. Story slightly protracted, but acting versatile, and climax suspenseful.	Good general programmer. Not suitable for children.
One Day of War ... (Pathe)—Russian.	72 min. (A)		Spectacular, spellbinding Soviet war documentary. Presentation comprehensive and story powerful and impressive.	Outstanding documentary. Not suitable for young children.
Phantom Killer ... (Pathe)—American.	60 min. (A)	Dick Purcell, Joan Woodbury, John Hamilton.	Novel and exciting murder mystery melodrama. Acting and atmosphere good and thrills realistic.	Good popular booking. Hardly suitable for youngsters.
Thirteen, The ... (Soviet Film Agency)—Russian.	75 min. (A)	I. Novoseltsev, Kusmina.	Vivid story of Russian heroism in the desert in the years before the war. Well acted and convincing atmosphere.	Very good specialised hall booking.

* British Picture.

† In Technicolor.

REVIEWS FOR SHOWMEN

Phantom Killer

Pathé. American (A). Directed by William Beaudine. Featuring Dick Purcell, Joan Woodbury and John Hamilton. 5,483 feet. Release not fixed.

NOVEL and exciting murder mystery melodrama telling how a young Assistant District Attorney and his reporter girl friend break down the clever alibi of a cunning and calculating killer. The plot has more than a modicum of ingenuity and both the leading players and the director turn every angle and unexpected situation to good account. Realistic staging and a tense and showman-like climax complete a workmanlike essay in popular crime entertainment. Good popular booking.

Story.—John J. Harrison, a philanthropic deaf-mute, is identified by a coloured janitor as having been in the office of a moneylender at the time of the moneylender's murder. Edward Clark, an assistant district attorney, believes Harrison to be guilty, but he has a complete alibi. Clark refuses to give up, but both his chief and Barbara Mason, his reporter girl friend, think he is wrong.

Finally, Barbara's life is threatened, and in the showdown it is revealed that Harrison, who is perfectly normal, has been using his deaf-mute brother as his alibi. Clark is vindicated and, presumably, gets promotion and Barbara.

Acting.—John Hamilton gives a sound performance in the dual rôle of John Harrison and his deaf-mute twin, Dick Purcell and Joan Woodbury are effective as Clark and Barbara, and Warren Hymer and Manton Moreland make the most of the comedy relief.

Production.—The dénouement is a little far-fetched, but otherwise the play cleverly piles up suspense. It also neatly punctuates its roughstuff with popular comedy and piquant romance. In short, it's good theatre as well as exciting and popular "crime does not pay" fiction. Moreover, its footage is as convenient as its wares are saleable.

Points of Appeal.—Holding and exciting story, popular comedy and romantic relief, thrilling if extravagant climax, good cast and even better title.

Jungle Siren

Pathé. American (A). Directed by Sam Newfield. Featuring Ann Corio, Buster Crabbe and Evelyn Wahl. 5,988 feet. Release not fixed.

HIGHLY coloured African jungle comedy melodrama describing an exuberant battle of wits with a female Tarzan and a straightshooting American member of the Free French Forces against native and imported Quislings. It is, for the most part, concentrated serial, but a popular romantic element helps to encourage feminine interest. Its lively menagerie and robust action also commend it to youngsters. Incidentally, its "A" certificate doesn't matter. Sound booking for the industrial element and juveniles.

Story.—Captain Gary Hart, American member of the Free French Engineer Corps, is sent into the heart of Africa to pick a site for an airfield, and, at the same time, blunt the activities of Chief Schiangi, a native Quisling. Kuhlraya, a white girl raised in the jungle by the good-natured, but alcoholic Dr. Harrigan, sides with Gary. Anna, wife of Lucas, a Nazi agent, falls for Gary, but Kuhlraya, now in love with him herself, soon puts her in her place. Meanwhile, Schiangi and Lucas get busy, but in the final skirmish both take it on the chin from Gary, whose thoughts turn to Kuhlraya and matrimony.

Acting.—Ann Corio looks attractive in jungle attire and what's more is everything from district nurse to dead shot with the bow and arrow. Buster Crabbe strips well as Gary, and Evelyn Wahl, Mil Kibbee, Arno Frey and Jess Brooks give adequate support.

Production.—The story is not very good espionage, neither is it original triangle melodrama, but its Tarzan-like glamour, lively animal interest, resourceful and enthusiastic cast and popular and exciting climax more than compensate for its extravagant make-up. It's value for money for the ninepennies and can't hurt the kids. It's also a good title attraction.

Points of Appeal.—Actionful plot, exciting jungle backgrounds, virile and versatile cast, popular animal interest and excellent title.

A Night for Crime

Pathé. American (A). Directed by Alexis Thurn-Taxis. Featuring Glenda Farrell, Lyle Talbot and Lina Basquette. 6,750 feet. Release not fixed.

HOLLYWOOD murder mystery comedy melodrama turning on a skeleton in the cupboard of a famous film star. The solution is left to a publicity man and his wisecracking reporter girl friend, and the two, effectively portrayed by Lyle Talbot and Glenda Farrell, cleverly pad the ingenious but slightly protracted plot with entertaining asides. A versatile supporting cast seals the remaining loopholes. Good general programmer.

Story.—Ellen Smith, a studio extra, is found murdered. At the same time Mona, a film star under contract to the same studio, is reported missing. Joe Powell, the firm's publicity man, and Susan Cooper, his reporter girl friend, determine to solve the two mysteries. They work in opposition to begin with, but as the plot thickens they begin to realise that there is something to be said for collaboration. They then get together, but the laurels eventually go to Susan, who discovers in the end that Mona's twin sister is the primary cause of all the trouble.

Acting.—Glenda Farrell wisecracks effectively as Susan, and Lyle Talbot contributes a smooth performance as Joe. Lina Basquette, Donald Kirk, Ralph Sanford and Lynn Starr head a useful supporting cast.

Production.—The story works out well and is quite exciting, but there is a little too much playing for time during the middle stages. Happily, the snappy initial pace is restored by the versatile stars in time to promote an exciting and laughable climax. The general impression, heightened by sound supporting teamwork and polished technical qualities, is good comedy crime entertainment. Title and star values are well above the average.

Points of Appeal.—Ingenious story, popular and versatile cast, smart lines, exciting climax, attractive stars and very good title.

Continued on page 24

**BETTY GRABLE
GLAMOUR GIRL
... No. 1 ...**

AS WE PREDICTED!

BETTY GRABLE in "FOOTLIGHT SERENADE" has netted more money in the first week of showing at the Odeon, Leicester Square, than any 20th Century-Fox production ever to play that theatre, including the record-breaking "MY GAL SAL" and "BLOOD AND SAND"!

G-21-24

20th
CENTURY
FOX

Paramount's
MAGIC MUSICAL
IN TECHNICOLOR!

HAPPY GO

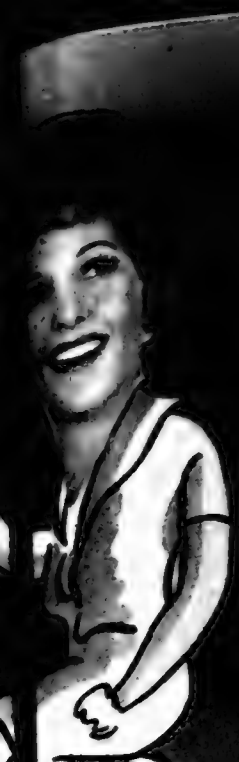
STARRING

MARY MARTIN
BETTY HUTTON
RUDY V



"A picture on which
and come back both h





WITH THE UNFORGETTABLE
'FLEETS IN' TEAM...
BETTY HUTTON AND
EDDIE BRACKEN

SO LUCKY

DICK POWELL
EDDIE BRACKEN
VALLEE

7 SMASH
SONG
HITS!

DIRECTED BY CURTIS BERNHARDT
SCREEN PLAY BY WALTER DE LEON,
NORMAN PANAMA & MELVIN FRANK



any exhibitor can go to town
happier and luckier."

Daily Film Renter

Continued from page 20

One Day of War

Pathé. Russian (A). Directed by I. Soluyanov. 6,476 feet. Released February 15, 1943.

SPECTACULAR, spellbinding Soviet war documentary, presenting a stupendous composite portrait of a full day's activity on the many Russian war and home fronts. June 13, 1942, the 356th day of the Soviet people's defence against the invader, is the appropriate selection, and 160 cameramen make possible the authentic and thrilling large-scale impression.

There are, of course, many grim incidents—there is no camouflage where the Nazi dead are concerned—but the whole, tightly held and superbly balanced by intelligent commentary, smoothly spoken by Joseph McLeod, of the B.B.C., has superb and significant perspective. Outstanding documentary, a proposition which demands universal exhibition.

Production.—The picture sets out to illustrate the Soviet's tremendous war effort. During the day in question the defences of Stalingrad and Leningrad, the Baltic and Black Sea ports, the airfields, the manufacturing districts of the Urals, the granaries of Russia, and the homes of the masses are visited and the vast and inspiring kaleidoscope blends into a grim, glorious and tremendously encouraging impression of a country with a will and a soul. Incidentally, there are many human touches to offset the many scenes of carnage, but the occasional illustrations of the Nazi dead are no accident. The film is both powerful propaganda for the Allies and a grisly warning to the Axis. It should and must be seen by all.

Points of Appeal.—Truth, realism, powerful propaganda values, arresting title and obvious exploitation values.

The Thirteen

Soviet Film Agency. Russian (A). Directed by Michael Romm. Featuring I. Novo Seltsev and Kusmina. Approximately 7,000 feet. Release date not fixed.

REVIEWED in our issue of July 7, 1938, this story, a record of the heroism of a handful of men on leave in the Turkmenia desert who trap an infamous bandit after fighting against overwhelming odds, stands up very well.

It has apparently been cut, and this eliminates much of the criticism in the original review directed against its slowness. Moreover, although it is not a war film, the present fighting in North Africa has given it renewed topicality. Built on the same lines as "Three Men and a Gun" and "Nine Men," it ranks as one of the better pictures of that type.

The acting is natural and the atmosphere exceedingly realistic. At times it is rather repetitive, but generally it holds the interest well.

The copy shown had some very worn spots, which is a pity, but does not militate too badly against its entertainment value.

Points of Appeal.—Story of Russian heroism in the desert based on fact. Although pre-war, it has topical value. Acting good.

Immortal Sergeant

Twentieth Century-Fox. American (A). Directed by John Stahl. Featuring Henry Fonda, Maureen O'Hara and Thomas Mitchell. 8,163 feet. Release not fixed.

HIGHLY coloured, but stirring and exciting Libyan war melodrama resolutely fashioned in the heroic "Lost Patrol" tradition. The story, adapted from John Brophy's best-seller, shows the development of a retiring, self-conscious corporal into a fine and dogged fighter. Sometimes the elementary rules of desert warfare are ignored, but it is thrilling—and psychologically true—and the climax is terrific. Moreover, it contains more than a modicum of feminine appeal. Title values, too, are considerable. Balance is definitely in its box-office favour. Excellent general booking.

Story.—Colin Spence, a shy Canadian newspaper man, and Benedict, a self-satisfied novelist, are rivals for Valentine. Colin joins up soon after Dunkirk and eventually finds himself in the Libyan desert with the rank of corporal. Benedict wangles a commission.

Sergeant Kelly, a shrewd and indomitable old-timer, is in charge of Colin's platoon, and one night they are sent out on patrol. They are dive-bombed and lose many men, including Kelly. Colin takes over and Kelly's spirit lives in him. With only three besides himself he storms and wipes out a German advance post. He survives, earns a decoration and a commission. His rehabilitation enables him to win Valentine.

Acting.—Henry Fonda gives an impressive, naturally graduated performance as Colin. Thomas Mitchell is good as the sergeant, and Maureen O'Hara and Reginald Gardiner are adequate as Valentine and Benedict, but Allyn Joslyn, Melville Cooper, Bramwell Fletcher and Morton Lowry are a bit shaky on their accents, as other members of the party.

Production.—Although the story does not completely avoid the false sentiment and blatant heroics of fiction, it, nevertheless, tells a good and profitable story. The world is, in the main, made up of self-effacing people, and it is to the great majority that its shrewd message and exciting drama are addressed. The technical flaws—there is much indiscreet talk and movement in the desert—may invite criticism, but its strong feminine angle should more than offset its atmospheric frailties. All told, it is exciting and stimulating war fiction. And what a title!

Points of Appeal.—Exciting and eventful story, big desert war thrills, impressive major characterisation, good sentiment, attractive cast and big title values.

Calaboose

United Artists. American (U). Directed by Hal Roach, Jun. Featuring Noah Beery, Jun., Jimmy Rogers and Mary Brian. 4,057 feet. Release not fixed.

SCREWY Western extravaganza, the latest but not the most amusing of the Hal Roach pocket comedy series. The tale has something to do with an irresponsible cowboy's attempt to win an attractive young girl

interested in the rehabilitation of criminals, but confused and laboured development and treatment make it difficult to follow, let alone recognise intentionally funny situations. It will be lucky if it registers many laughs. Moderate comedy fill-up.

Story.—Pidge and Jimmy, a couple of happy-go-lucky cowboys, arrive in a small Western town in search of work. They try to fix up with a breeder of army horses, but Pidge runs their chances by throwing his cap at Doris Lane, the sheriff's niece. Later, Pidge learns that Doris is interested in criminal reform and deliberately makes himself a nuisance. The sheriff throws him in jail, but unexpected complications with gangsters disturb his plan to play up to Doris. Following a rough beating, both he and Jimmy hastily seek new pastures.

Acting.—Noah Beery, Jun., and Jimmy Rogers are seldom funny as Pidge and Jimmy, and Mary Brian, Paul Hurst, Marc Lawrence and William Davidson are no more effective in direct support.

Production.—The director, Hal Roach, Jun., introduces one or two robust slapstick situations, but otherwise the film is dull and far from coherent Western. Still, it's short, snappy, and its convenient footage, together with the popular Hal Roach label, gives it the benefit of the doubt for industrial and juvenile patronages.

Points of Appeal.—Convenient footage, good technical qualities and series values.

Happy Go Lucky

Paramount. American (U). In Technicolor. Directed by Curtis Bernhardt. Featuring Mary Martin, Dick Powell and Rudy Vallee. 7,032 feet. Release February 22, 1943.

GAY, light-hearted comedy musicale photographed in Technicolor, telling of a chorus girl's conspiracy to land a wealthy husband. The tale reaches a foregone conclusion, but the way is paved to a number of snappy gags and situations. Its bright veneer, brilliantly backed-up and burnished by versatile teamwork, smart lines, lavish staging, good tunes and, above all, Technicolor, makes it an infallible antidote to wartime blues. Capital light booking for all classes.

Story.—Marjory Stuart, an attractive cigarette girl in a New York night club, poses as a millionaire's daughter while on a visit to a fashionable tropical holiday resort. She hopes to land a millionaire, and Bubbles Hennessy, a singer at the same night spot, is her willing aide. Pete Hamilton, an agreeable beachcomber, sees through Marjory, but promises to collaborate.

Wally Case, Pete's happy-go-lucky associate, turns out to be one of Bubbles' old flames, and he, too, comes in on Marjory's side. Alfred Monroe, a sober-sided millionaire, is their target, but by the time he is brought to heel the inevitable happens and Marjory and Pete find themselves in love. So do Wally and Bubbles. All then cut their losses for love.

Acting.—Mary Martin acts with spirit and sings and dances effectively as Marjory. Dick Powell displays a dry sense of humour as Pete, and Rudy Vallee never puts a foot wrong as the sincere but straitlaced Alfred. Eddie Bracken and Betty Hutton make a versatile supporting team.

Production.—The script writers have not only given a number of new twists to the old plot, but have decorated it with snappy and original gags and situations. High spots include the heroine's attempt to win Alfred while on a picnic, the cooked meal sequence, and the re-education administration of a native love potion. The irresistible catalogue, generously embellished with smart dialogue and tuneful numbers, whole lavishly presented in Technicolor, grand light entertainment for the masses, family and the troops.

Points of Appeal.—Evergreen theme, bright and original additional gags, pleasing and versatile teamwork, lavish staging, good big star values—and Technicolor.

SHORTS OF THE WEEK REVIEWED**A.B.F.D.**

TEACH YOUR DOGS TRICKS. American (U). One reel.—Interesting and humorous. Shows how to train any ordinary house dog to do tricks without recourse to inhuman treatment. Animal lovers of all ages will find amusement and interest in this happy one-reeler.

COLUMBIA

JOURNEY TO DENALI. American (U). 923 feet. Release not fixed.—Picturesque travelogue, illustrating a visit to the many impressive beauty spots and majestic mountain peaks of Alaska. Commentary smooth and sepia photography effective. Safe general fill-up.

COMMUNITY SING No. 52. American (U). 928 feet. Release not fixed.—Cheery sing-song featuring a number of popular ballads. Presentation showmanlike. Good short, particularly for the troops.

WOLF CHASES PIGS. American (U). 653 feet. Release not fixed.—Slapstick cartoon presenting a modern version of the Wolf and Three Little Pigs fable. Draughtsmanship slick and gags popular. Useful cartoon fill-up.

PASSING EVENTS. British (U). 1,486 feet. Release not fixed.—Interest short describing behind the scenes of a modern newspaper and the cosmetic and farming industries. Treatment and continuity higgledy-piggledy. Moderate quota fill-up.

Continued on next page

SHORTS OF THE WEEK—Cont.

COLUMBIA

KITCHEN QUIZ No. 2. American (U). One reel. Release not fixed.—Novelty interest short giving timely culinary and labour-saving tips. Presentation neat and commentary informal. Sound general fill-up.

HOW SPRY I AM. American (U). Featuring Andy Clyde. 1,632 feet. Release not fixed.—Juvenile comedy telling how a number of mischievous but good-hearted youngsters save a child-hating hotel proprietor from bankruptcy. Staging cheap and kids precocious. Very moderate comedy fill-up.

SCREEN SNAPSHOTS. No. 105. American (U). One reel. Release not fixed.—Novelty featurette introducing excerpts from many silent classics. Nostalgic angle irresistible and presentation showmanlike. Very good general fill-up.

FIT TO FIGHT. American (U). One reel. Release not fixed.—Topical interest short illustrating a visit to an American Navy cadet-training establishment. Gene Tunney, the former world heavyweight champion, is both the chief instructor and attraction. Good for all classes.

TROTTERING KINGS. American (U). One reel. Release not fixed.—Picturesque and exhilarating sporting interest short, dealing with the breeding and training of thoroughbred trotting horses. Commentary good and photography excellent. First-rate filler.

M-G-M.

BATS IN THE BELFRY. American (U). 629 feet. Release not fixed.—M-G-M Technicolor cartoon. Very little to amuse the juveniles, nothing to intrigue adults. Not up to the standard we expect from this source.

FAMOUS BONERS. American (U). 913 feet. Release not fixed.—Illustrates how a little mishap may have far-reaching results, instancing, among other examples, Carlyle's seven years' labours destroyed by a maid. Holds interest and is excellent material.

LEARNING TO LIVE. British (U). 1,263 feet. Release not fixed.—Parents of to-day will view with envy and amazement the conditions under which children are housed and educated in the new type of council school. From kindergarten to higher grade, it seems that all knowledge gained is due to encouragement—not drudgery. A film to be seen for everyone's good.

THE BOWLING ALLEY CAT. Technicolor cartoon. American (U). 719 feet. Release not fixed.—Sheer delight for the kids and continuous unadulterated amusement for the grown-ups. Cordially recommended.

SCOTTISH MAZURKA. British Technicolor production (U). 1,690 feet. Release not fixed.—Tale of Polish refugees who, having joined the Services here, are trained for duty in the Highlands. Their daily work, amusements, romances with the local lassies, national dances and the Polish chair all set against the glorious background of Scottish scenery in natural colour make an impressive picture.

THE FILM THAT WAS LOST. American (U). 860 feet. Release not fixed.—This "Passing Parade" features the incident which led to the realisation that film stock is perishable and so to the founding of the great national library where all films of international interest are housed and kept for reference.

THE GREATEST GIFT. M-G-M miniature with Edmund Gwenn. American (U). 980 feet. Release not fixed.—How the members of a monastery rescued an almost frozen travelling juggler, his gratitude and the miracle which arose from his method of adoration. A simple story of pathos and charm.

RKO-RADIO

SHOW HORSE. American (U). One reel. Release not fixed.—Exhilarating sporting interest short describing the training of thoroughbred, carriage and trotting horses. Commentary good and photography excellent. Very good general fill-up.

†In Colour.



Mary Martin, Dick Powell and Eddie Bracken in *HAPPY GO LUCKY* (Paramount) reviewed on opposite page

PICTURE PEOPLE. American (U). One reel. Release not fixed.—Conventional, but, nevertheless, entertaining fan short, showing popular stars at work and play. Magazine treatment effective and commentary good. Good fill-up of its type.

MAIL TROUBLE. American (U). Featuring Leon Errol. Two reels. Release not fixed.—Domestic comedy telling of a henpecked husband's unsuccessful attempt to marry off his garrulous, garden-mad father-in-law. Jokes obvious, but treatment exuberant. Average comedy fill-up.

TWO FOR THE MONEY. American (U). Featuring Edgar Kennedy. Two reels. Release not fixed.—Domestic comedy concerning the adventures and misadventures of a very-much-married man who has the mike taken out of him by his cop brother-in-law when he gets innocently involved with gangsters. Situations and gags effective. Average comedy fill-up.

HOLD 'EM JAIL. American (U). Featuring Leon Errol. Two reels. Release not fixed.—Slapstick comedy concerning a luckless husband who gets mistaken for a crook so often that in desperation he decides to make jail his home. Star's performance better than the gags. Fair average comedy fill-up.

JAMBOREE No. 1. American (U). One reel. Release not fixed.—Jazz band short featuring Jerry Wald and his Orchestra. Technical presentation elegant, but musical interpretation conventional. Fill-up mainly for swing fans.

JAMBOREE No. 2. American (U). One reel. Release not fixed.—Even more conventional jazz band short, featuring Johnny Long and his Orchestra. Fill-up for fervid swing fans only.

TWENTIETH CENTURY-FOX

NEXT STOP NEW YORK. British (U). 1,662 feet. Release not fixed.—Interesting and picturesque, if somewhat stereotyped, Widgy Newman travelogue taking the form of a comprehensive tour of the Scilly Isles. Comedy crisp and photography adequate. Good general fill-up.

VANISHING WILD. British (U). 821 feet. Release not fixed.—Widgy Newman animal novelty giving brief histories of the early life of many domestic animals. Sepia photography effective and accompanying talk natural. Good featurette for all classes.

FILMING NATURE'S WONDERS. American (U). 800 feet. Release not fixed.—Instructive and impressive Nature short, providing a colourful catalogue of some of the world's most amazing natural wonders. Photography good and commentary slick. Good general fill-up.

FILMING BIG THRILLS. American (U).

840 feet. Release not fixed.—Spectacular but grisly recital of wars, riots and floods illustrating the many grim hazards accepted by the modern newsreel cameraman. Fill-ups mainly for the industrial element.

THE SOHO MURDERS. British (A). 1,572 feet. Release not fixed.—Cameo crime featurette presenting a thumbnail "who dunnit" murder mystery. Crude and slipshod, it is an indifferent reply to the American "Crime Does Not Pay" series.

WARNER

BEYOND THE LINE OF DUTY. American (U). Two reels. Release not fixed.—Inspiring, spectacular and thrilling American answer to our M. of I. two-reelers, describing the heroism of Major Hewitt T. Wheeler, a former Texas cowboy who made history by bringing his bomber home in face of terrific opposition by Jap fighters. Treatment, commentary and photography object lessons to our own shorts directors. Excellent featurette.

TWENTIETH CENTURY-FOX.

PRELUDE TO VICTORY. March of Time Series. No. 7. Eighth Year. American (U). 1,628 feet. Immediate release.—A bright and snappy picture of all the events, the plotting and precautions to make the landing of the American Forces in N. Africa an operation of surprise and success. The pictures of the landing will in themselves prove of interest, but the views of the various ports will provide a mental background for the thousands who have hitherto had no idea of the surroundings where the operations are taking place.

A film which once again accentuates all the skill of production, brilliant photography and able commentary for which the March of Time series is justly famous. Topical news film at its best.

WARNER

MALTA, G.C. British (U). 1,821 feet. Release not fixed.—Inspiring cameo documentary, made by the Crown, Army and R.A.F. Film Units, taking the form of a timely and authentic tribute to the courage, tenacity and endurance of the British and native defenders of Malta, mercilessly pounded target of the Luftwaffe in the Mediterranean. Opening with the welcome approach of a convoy, it surveys the devastation, shows the island's defences in action and ends appropriately with news of the King's award of the George Cross. Every phase is stirring, but the treatment is refreshingly free from heroics. Dignity, quietly emphasised by the carefully phrased commentary, smoothly delivered by Laurence Olivier, and the unique musical accompaniment, especially written by Sir Arnold Bax, Master of the King's Musick, is the keynote of a memorable British short.

RECORD 2 WEEKS AT THE WARNER

... with plenty more to follow



PLUS RECORD 2 WEEKS AT THE REGAL



CASABLANCA

Biggest Name in the News! Biggest Scoop on the Screen! Biggest Hit in Warner History!

"MISSION TO MOSCOW" FOR WARNERS

Highlights of New Schedule

ALTHOUGH topicality is the main feature of the current Warner programme, Burbank Executives have not overlooked the patron's demand for escapist themes. How nicely Warner's have balanced these two aspects is illustrated by the following announcement of current production.

The former U.S. Ambassador to Russia, Joseph E. Davies, has been added to the staff at work on Warner Bros. film version of his book, "Mission to Moscow." He has secured leave from diplomatic duties in Washington to develop additional material for the picture.

He has already completed an epilogue to include the early months of the Soviet Union's war with the Nazis, which will be incorporated in the script now being written by Erskine Caldwell and Howard Koch.

Director Michael Curtis starts shooting this month.

George Brent and Miriam Hopkins will be co-starred by Warner Bros. with Bette Davis in "Old Acquaintance," John Van Druten's film version of his own stage success, which will be produced by Henry Blanke and directed by Edmund Goulding.

Miss Davis, who has just completed her rôle opposite Paul Lukas in "Watch on the Rhine," is now heading a company of stars on a War Bond selling tour of the U.S.A.

Gangster Picture

The author, who gave the screen its first real gangster story, and the producer, who knows more about gangsters than any other man behind a megaphone, have been brought together again for what is hoped to be the biggest underworld picture Warner Brothers have made. The two are W. R. Burnett, the novelist, who started it all with "Little Caesar," and Mark Hellinger, a New York columnist before he came to the studios, who was closer to the big shots and racketeers than any other newsman on the Broadway beat.

They are working together on "I Wasn't Born Yesterday," Burnett's latest

novel, which has been bought for the screen prior to publication and is tipped to beat "Little Caesar" in popularity.

"The Edge of Darkness"

In line with his policy of using maximum star-power while the talent is still available, Jack L. Warner has given "The Edge of Darkness" one of the strongest casts listed for any 1943 production. The four stars are Errol Flynn, Ann Sheridan, Walter Huston and Judith Anderson, who are supported by Nancy Coleman, Ruth Gordon, John Beal, Tonie Selwart, Monte Blue and Helmut Dantine.

Based on a current best-seller by William Woods, "The Edge of Darkness" will be the first picture revealing life in Norway under Nazi domination. Lewis Milestone is directing.

Writers as Producers

Jack L. Warner is giving writers a strong break in production at Burbank. Jules and Phillip Epstein, who have adapted many Warner hits, have been promoted to producer's posts. Robert Rossen, for years a scenario ace with "Marked Woman," "Sea Wolf," "The Roaring Twenties" and "Blues in the Night" among his successful scripts, has just been made a director; while Norman Krasna's writer-director contract has resulted in "Princess O'Rourke," one of the outstanding pictures already completed for the 1943 schedule.

Berlin's Biography

Irving Berlin's biography is being incorporated in "This is the Army," current musical hit in the U.S.A., for the screen rights of which Warner Bros. have made a record first payment of 250,000 dollars. Berlin has given the story outline to Casey Robinson, ace writer, and has also agreed to the incorporation of his first Army show, "Yip Yip Yaphank," produced for the troops in 1918 exactly as "This is the Army" is being staged now. In the film those periods will be bridged by a cavalcade of Berlin hits.



Olivia De Havilland in a scene from PRINCESS O'ROURKE, a forthcoming Warner picture



*Tommy
Handlen*

IT'S THAT M

STARRING

TOMMY HANDLEY

WITH

GRETA GYNT · JACK TRAIN

and the **ITMA COMPANY** playing their Radio Characters



**THE RADIO SENSATION with
TWENTY MILLION LISTENERS**

Directed by **WALTER FORDE**

Produced by
EDWARD BLACK
In Charge of Production
MAURICE OSTRER



A GAINSBOROUGH Picture



PROFESSIONAL TRADE SHOWS

CITY		THEATRE	DATE	TIME
CARDIFF	.....	Empire	Tues., 9th Feb.	at 10.45 a.m.
BIRMINGHAM	.....	Scala	Tues., 9th Feb.	at 10.30 a.m.
NOTTINGHAM	.....	Scala	Tues., 9th Feb.	at 10.45 a.m.
MANCHESTER	.....	Gaumont	Tues., 9th Feb.	at 10.45 a.m.
LIVERPOOL	.....	Trocadero	Tues., 9th Feb.	at 10.45 a.m.
LEEDS	.....	Scala	Tues., 9th Feb.	at 10.45 a.m.
NEWCASTLE	.....	Queen's Hall	Tues., 9th Feb.	at 10.45 a.m.
GLASGOW	.....	New Savoy	Tues., 9th Feb.	at 10.45 a.m.
SHEFFIELD	.....	Cinema House	Wed., 10th Feb.	at 10.45 a.m.
BELFAST	.....	Classic	Tues., 16th Feb.	at 10.45 a.m.

RIVERSIDE CONTRACT DISPUTE

Arbitrator's Award

AN award has been made in the recent dispute a Riverside Studios in which A.C.T. and Butchers were involved.

The case, which went to arbitration, concerned the employment by Butchers of L. C. Parker, a camera operator, who, it was stated, should have been engaged on a six months' contract as from October 9. It appeared that when other technicians agreed to sign the six months' contracts submitted, Mr. Parker was unwilling to sign as he desired to have his existing salary increased. Meanwhile, the offer of the contract was withdrawn, and although Parker subsequently signified his willingness to accept the contract and abandon his application for a salary increase, he was informed that it was too late and another camera operator was engaged to replace him.

The A.C.T. contention was each man should have been given a reasonable time in which to decide to accept the offer, whereas the respondent's view was that their obligation was limited to making the offer, and that unless it was accepted he was entitled to withdraw it.

The arbitrator found that Mr. Parker should have been given an opportunity of discussing his claim for an increase of salary before the offer was withdrawn, and that when he withdrew his claim, the respondent should have then engaged him on a six months' contract.

Tom Walls Signed by Hellman

"They Met in the Dark," with James Mason and Joyce Howard as a fine new romantic team, now boasts a third star, Tom Walls, at the head of a cast which includes Phyllis Stanley, Edward Rigby, Ronald Ward, David Farrar, Karel Stepanek, Betty Warren, Walter Crisham, Ronald Chesney and Eric Mason. Marcel Hellman has taken more than ordinary care with the casting of the many leading rôles in close collaboration with his director Karel Lamac, and Basil Sydney, who is director of dialogue.

Highlighting the swiftly moving,



John Baxter directs Gwen Catley in British National's new Flanagan and Allen comedy THEATRE ROYAL. Others are Joan Davis, Arthur Barnes and Rolf Popp

"DEMI-PARADISE" PAGEANT SCENES

History came to life last week on the Two Cities-Anatole de Gruenwald production, "The Demi-Paradise," last week's work upon which was mainly devoted to shooting the pageant sequences, an annual feature of existence in Barchester, a country town.

A big crowd filled Stage 5, where a perfect reproduction of an old English country house and gardens had been constructed for earlier sequences. Stalwart Roman warriors, swarthy, fierce-looking Danes and early Britons mingled with courtly Elizabethans and the Beaux and ladies of the 1815 period. One incident which depicted Elizabethan scenes, which were shot

by director Anthony Asquith, showed the barge of the Virgin Queen (Marjorie Fielding) being rowed up the lake, bordered with wide terrace and graceful circular steps, and being received by the performance of a contemporary masque. Among those taking part were Pamela Dudley Ward, Guy Middleton, and representing the Muses and Graces, a number of young starlets, among whom were Joan Jay, Kathleen Barrett, Angela Ward, Barbara Baker, Joan Rees and Jean Macintyre.

It is during the pre-war pageant that Ivan (Laurence Olivier) comes to blows with Middleton, his rival, because, still full of prejudice, the Russian laughs at history and tradition.

A happy meeting took place last week on the set of "The Demi-Paradise."

Always ready to carry out in practice the theme which lies behind producer Anatole de Gruenwald's story—a better understanding between nations—Two Cities welcomed a party of young New Zealanders from the Royal New Zealand Navy and Fleet Air Arm. They were accompanied by Mrs. E. G. Cousins, who, herself a New Zealander, and wife of the well-known journalist, E. G. Cousins, now serving in the East, supervises the New Zealand Forces Club. The visitors were received by Mr. de Gruenwald, the producer, and Laurence Olivier, the star.

AERODROME LOCATION

Inserts, linking up some of the major sequences on the Two Cities-Jeffrey Dell production, "The Flemish Farm," were almost completed last week.

Editor Bob Bennett is well ahead with the cut sequences.

Plans for the shooting of the remaining important air sequences are in hand and producer Sydney Box and production manager Ken Horn have most of their preparations completed for the transfer of the unit to an important aerodrome.

FILM SCRAP OR JUNK WANTED

for recovery of the Nitrate and Acetate cellulose.

Photographers films and stills also wanted.

LLOYD'S, 72, Bridge St., Christchurch, Hants.

Dealers in Photographic machinery, materials and appliances

Br. NATIONAL PREPARES NEW COMEDY

Hearne to Star

WITH Bud Flanagan as a remarkably handsome Sir Walter Raleigh, Ches Allen as Sir Francis Drake, and Peggy Baxter as a Good Queen Bess, John Baxter has been working on an amusing dream sequence at National Studios. Work on "Theatre Royal" has still about another fortnight to go. Baxter has been saving the more spectacular sequences, in which Gwen Catley appears, until the end of the picture.

Already discussions are going ahead with a view to making a third Flanagan and Allen during the year, but on completion of the present subject it is likely that the pair may accept one of the many theatre engagements with which they have been inundated.

Leslie and Elizabeth Hiscott will then start work at British National. Michael Barringer has completed a domestic comedy which deals with the servant shortage and the one-night gaming schools that have sprung up in war time London. Richard Hearne will appear as a young man who is forced to take a job in his fiancée's home in order to pay off his gambling debts. To do this he has to make up as an old gentleman. Frank Pettingell is in cast with Wilfred Hyde-White. Wally Patch and Ronnie Shiner, who proved such an excellent comedy team in previous Hiscott pictures, will be reunited in this newest subject.

Plans are in hand for members of the Baxter unit to leave for Glasgow very shortly to survey the ground and arrange the necessary facilities for the filming of George Blake's "The Shipbuilders," much of which will be filmed on the Clyde. Although actual production is not due to commence until the end of May, a unit will be busy up on Clydeside prior to that date.

A.B.P.C. STARTS AT WELWYN

Shooting has started at Welwyn on "Warn That Man," Vernon Sylva's successful stage thriller. Background of the suspenseful plot covers Germany, the North Sea and a country mansion.

Cast of this Associated British production include Gordon Barker and Raymond Lovell, starred with Jean Kent, Finlay Currie, Anthony Hawtreys, John Salew, Frederick Cooper, Veronica Rose, Carl Jaffe, Anthony Holles, Frederick R. Jones, Pat Aberne and Rosamund Eggar.

Lawrence Huntington, co-director of the scenario, is directing and the production unit includes Gunther Krampf, lighting; R. Ancombe, cameras; B. Benson, sound; and H. Benson, sound; and the new Williams, conductor of the new Queen's Hall Light Orchestra, is in charge of the music. Williams was the composer of the music for the "The Night Has Eyes" from the score broadcast more than 50 times, and "Thursday's Child" by art director Charles Gilchrist.

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Dramatic Suspense

The exchanges between the prosecuting officer and the amiable captain provide several amusing scenes. But there is intense drama over the proceedings, especially when the Deputy Judge Advocate, Henry Hewitt, is asked by the President to read the sentence on James Mason. This is not only high drama, but also an unusual insight into one of the most solemn rituals of the Services, brought to the screen with perfect understanding and meticulous attention to detail. Other scenes before Otto Heller's cameras at Teddington during the past week included a close-up of Finlay Currie on the bridge, when John Boxer informs him they lack escort; James Mason preparing to leave his ship; the barber's shop in which Mason meets Patricia Medina; where also Karel Stepanek makes his entry as the gay, smooth Riccardo; and where James Mason is eventually informed that Patricia Medina, according to Anthony Holles, the barber, has disappeared.



Patricia Roc being directed by Frank Launder and Sidney Gilliat in a factory scene from the new Gainsborough film *MILLIONS LIKE US* now in production at Shepherds Bush studios.

Biggest War Time Crowd at Shepherds Bush

Frank Launder and Sidney Gilliat, after finishing off work on the interior factory scenes at Shepherds Bush Studios last week for "*Millions Like Us*," passed straight over to the biggest set of the film. The whole of the largest stage of the studios was given over to a factory hostel dance scene in which a record war-time crowd of extras numbering over 400 appeared.

Casting director Weston Drury, taking a tip from the script, with the co-operation of the Ministry of Information and military authorities, borrowed a number of soldiers, airmen and civil defence workers to make up his large crowd to appear in these scenes.

The unit, in addition to Jack Swinburne, production manager, Jack Hicks, unit production manager, who took charge of the microphone controlling the dancers, Alf Keating, assistant director, and cameramen Jack Cox and Roy Fogwell, were reinforced by other technicians in the studios, including G. Coventry and John Betts, who helped with the movements of the crowds. Louis Levy,

perched on a rostrum high up in the roof, was in contact with the members of his band, who provided the dance music at the other end of the stage. Three cameras and several microphones with arc lights blazing down from all sides completed a scene of bustle which has rarely been exceeded even in pre-war days at the Bush. Maisie Kelly, quiet, efficient continuity girl, was perhaps the busiest person on that busy set.

Eric Portman, Anne Crawford, Patricia Roc and other leading players appeared at this dance.

WILL HAY IN A LOW DIVE

Jimmy's Dive, a very low joint, has figured chiefly in filming on Michael Balcon's new comedy, "*My Learned Friend*," starring Will Hay with Claude Hulbert, at Ealing.

Bead curtains hang at the low entrances, enormous caricatures cover the stone walls, a bar runs the length of one wall, great potted ferns, shabby chairs and tables and a piano line the other walls, while

jitterbugs "jive" in the middle of the room. On one day's filming Will went up and down the stairs in one corner of the set so many times that he finally needed "reviving" with a pot of his favourite tea. In the same sequence Claude's acrobatic days were recalled when he lifted one leg over the bar top at the command of the barman, who wanted to see if he had flat feet. Co-director Basil Dearden with Will Hay told the crowd to be "very tough."

"In the East End they're really very respectable," said he amid mutual grins, "so you'd better make it seem like a Japanese dive."

Mervyn Johns, Charles Victor, Derna Hazell, George Pughe, Dave Crowley and Leslie Harcourt have also appeared in these scenes.

ERNEST SIMON PROMOTED

Joins Board of RKO-British

THE directors of RKO-Radio Pictures, Ltd., state that Ernest Simon, the company's general sales manager, has been appointed a director of RKO-Radio British Productions, Ltd.

This announcement follows the enthusiastic work accomplished by Mr. Simon in collaboration with G. W. Dawson, secretary and director of RKO-Radio Pictures and director of RKO-Radio British Productions, in guiding the company's British film-making policy.

They were responsible for the acquisition of "*Squadron Leader X*," a choice which has been brilliantly vindicated by the great success of the film. They have been similarly associated with "*Escape to Danger*," which producer Victor Hanbury has just completed at Denham.

It is RKO-Radio's intention to concentrate on producing an outstanding line-up of British films which include two more Victor Hanbury productions in 1943.



ERNEST SIMON

BONUS FOR TECHNICIANS

Progress Towards Settlement

The adjourned mass meeting of studio members of the A.C.T. held on Sunday last concluded the discussion on the report from the Negotiating Committee on the studio agreement negotiated with the B.F.P.A.

There exist certain points in the agreement on which it is felt some further clarification and possible amendment may be necessary, and such points will be conveyed to the B.F.P.A. It is hoped that it will be possible to do this during the present week, in which case the report will be made to the A.C.T. General Council at its meeting on Monday next, February 8, when a final decision concerning ratification of the agreement will be made.

This is the outcome of the negotiations which were resumed on Thursday last between producers and the Unions, when much progress was made on the amended proposals of the producers regarding the cost-of-living bonus to studio employees.

These proposals were then accepted in principle, on condition that adjustments on special difficulties of the lower-paid people were met.

CELIA JOHNSON FOR "DEAR OCTOPUS"

Celia Johnson has joined Paul Soskin's "*Dear Octopus*" cast at Gainsborough's Islington studios. She takes the part of Cynthia, one of the Randolph daughters who comes home to the golden wedding celebrations from a mysterious life in Paris.

Shooting was concentrated by Harold French last week on the Randolph nursery and scenes between Ann Stephens, Derek Lanciaux, Alistair Stewart and Annie Esmond as the nurse. Many interesting camera angles were employed to provide movement and variety to the film, with Arthur Crabtree as lighting expert and the skilful use of the large composite set designed by John Bryan. Basil Radford, dividing his time between Gainsborough's "*Millions Like Us*," in which he and Naun-

ton Wayne act as a kind of Greek "chorus" commenting on the changing life of England in war time, and "*Dear Octopus*," at Islington, has one of the strongest rôles of his career as Kenneth, the absent-minded member of the family.

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TRADE SHOW OFFERS—JAN., 1943

TITLE.	RENTER.	RUNNING TIME.	CERTIF. CATE.	LENGTH.	STARS.	BOX-OFFICE ANGLE.	"KINE." REVIEW.	RELEASE DATE.
A nchor, The ...	Columbia	57 min.	U	5,200 ft.	Bill Elliott, Linda Winters ...	Handy second for Industrial, family and juvenile audiences	Jan. 14, 1943	Not fixed
†Arabian Nights	G.F.D. (Universal)	85 min.	A	7,650 ft.	Jon Hall, Maria Montez ...	Capital star and title novelty attraction for the masses. Safe for youngsters	Jan. 28, 1943	Mar. 29, 1943
•B.C. Brains Trust, The	Anglo-American	34 min.	U	3,050 ft.	Commander Campbell, Dr. C. E. M. Joad, Dr. Julian Huxley	Excellent novelty attraction for all classes, family included	Jan. 14, 1943	Feb. 22, 1943
B aby Face Morgan	Pathe	60 min.	A	5,419 ft.	Richard Cromwell, Mary Carlisle	Good general booking. Should not harm juveniles	Jan. 7, 1943	Mar. 8, 1943
C asablanca	Warner	103 min.	U	9,225 ft.	Humphrey Bogart, Ingrid Bergman	Excellent general booking. Safe for youngsters...	Jan. 14, 1943	April 19, 1943
D aring Young Man, The	Columbia	70 min.	U	6,300 ft.	Joe E. Brown, Marguerite Chapman	Good star laughter maker for the masses, family and youngsters	Jan. 21, 1943	Not Fixed
Dr. Gillespie's New Assistant	M-G-M	88 min.	A	7,897 ft.	Lionel Barrymore, Susan Peters	Good title and star programmer for the masses. Nothing to harm youngsters	Jan. 28, 1943	April 5, 1943
F alse Olives	Columbia	60 min.	U	5,402 ft.	Bill Elliott, Tex Ritter...	Useful second for Industrial, family and juvenile patronage	Jan. 21, 1943	Not Fixed
F lying With Music	United Artists	45 min.	U	4,150 ft.	Marjorie Woodworth, George Givot	Agreeable fill-up for family and Industrial halls. Good for youngsters	Jan. 7, 1943	Not Fixed
I ce Capades Revue	British Lion-Republic	80 min.	U	7,163 ft.	Ellen Drew, Richard Denning...	Excellent general booking. Great for the family...	Jan. 28, 1943	April 12, 1943
I le of Missing Men	Pathe	65 min.	A	5,904 ft.	John Howard, Helen Gilbert ...	Good average programmer. Hardly suitable for youngsters	Jan. 7, 1943	Mar. 15, 1943
J ourney for Margaret...	M-G-M	81 min.	A	7,276 ft.	Robert Young, Laraine Day ...	Out-of-the-rut booking for most halls. Hardly suitable for juveniles	Jan. 14, 1943	April 12, 1943
L ady Bodyguard	Paramount	68 min.	U	6,220 ft.	Eddie Albert, Anne Shirley ...	Good average programmer. Safe for youngsters	Jan. 21, 1943	Mar. 1, 1943
L ast Command, The	Pathe	65 min.	A	5,846 ft.	Alan Baxter, Gertrude Michael	Good average programmer. Hardly suitable for youngsters	Jan. 28, 1943	Not Fixed
L enin in October...	Soviet Film Agency	97 min.	A	9,000 ft.	Schukin ...	Excellent specialised booking ...	Jan. 14, 1943	No release
M anila Calling	20th Century-Fox	80 min.	A	7,257 ft.	Lloyd Nolan, Carole Landis ...	Fair average war fiction. Not for youngsters ...	Jan. 28, 1943	Not Fixed
M an's World, A	Columbia	61 min.	U	5,621 ft.	William Wright, Marguerite Chapman	Good general booking. Nothing to harm youngsters	Jan. 21, 1943	Mar. 8, 1943
M oon and Sixpence, The	United Artists	89 min.	A	7,995 ft.	George Sanders, Herbert Marshall	Outstanding dramatic booking, particularly for good and high-class audiences	Jan. 21, 1943	Mar. 1, 1943
M y Sister Eileen	Columbia	96 min.	U	8,709 ft.	Rosalind Russell, Brian Aherne	Attractive light booking particularly for good-class halls. Safe for youngsters	Jan. 14, 1943	Feb. 1, 1943
N ine Men	United Artists	67 min.	A	6,040 ft.	Jack Lambert, Gordon Jackson	Outstanding general booking. Hardly suitable for the very young	Jan. 28, 1943	Feb. 22, 1943
•Old Mother Riley, Detective	Anglo-American	82 min.	U	7,175 ft.	Arthur Lucan, Kitty McShane	Box-office comedy for Mother Riley fans and youngsters	Jan. 14, 1943	Not Fixed
P olice Bullets	Pathe	62 min.	A	5,524 ft.	John Archer, Joan March ...	Good general booking. Safe for youngsters ...	Jan. 7, 1943	Mar. 22, 1943
R andom Harvest	M-G-M	126 min.	U	11,370 ft.	Ronald Colman, Greer Garson	Excellent general booking. Great for the family	Jan. 7, 1943	Mar. 8, 1943
†Springtime in the Rockies	20th Century-Fox	90 min.	U	8,070 ft.	Betty Grable, John Payne ...	Capital light booking for all classes, youngsters included	Jan. 21, 1943	Not Fixed
S tand by All Networks	Columbia	63 min.	A	5,837 ft.	John Beal, Florence Rice ...	Good popular programmer. Nothing to harm youngsters	Jan. 21, 1943	Feb. 1, 1943
T hat Other Woman	20th Century-Fox	77 min.	U	6,850 ft.	Virginia Gilmore, James Ellison	Satisfactory support for the more unsophisticated. Quite good for youngsters	Jan. 21, 1943	Not Fixed
W arrior of Russia	Anglo-American	74 min.	U	7,000 ft.	N. K. Cherkasov ...	Very good specialised hall booking, always with a proviso on the religious aspect	Jan. 21, 1943	Not Fixed
Y ou Were Never Lovelier	Columbia	97 min.	U	8,750 ft.	Fred Astaire, Rita Hayworth	Excellent light attraction for all classes. Great for the family	Jan. 21, 1943	Mar. 1, 1943

REISSUES

A rms and the Girl ...	A.B.F.D.	69 min.	U	6,291 ft.	Robert Young, Barbara Stanwyck	Acceptable revival for the masses, family and youngsters	Jan. 28, 1943	Floating
C ount of Monte Cristo	A.B.F.D.	114 min.	U	10,379 ft.	Robert Donat, Elissa Landi ...	Name of Donat should be the attraction. Great story for the whole family	Jan. 21, 1943	Floating
•Proud Valley, The	A.B.F.D.	77 min.	A	6,930 ft.	Paul Robeson, Simon Lack ...	Release and timely general booking. Nothing to harm juveniles	Jan. 28, 1943	Floating
T rans-Atlantic Merry-go-Round	A.B.F.D.	91 min.	A	8,234 ft.	Jack Benny, Nancy Carroll ...	Lively release for the masses. Should not harm youngsters	Jan. 28, 1943	Floating

EXHIBITS RELEASED IN FEB. 1943

WHAT'S RELEASED IN FEB., 1943

DATE.	TITLE.	RENTER.	REG. NO.	RUNNING TIME, MIN.	CERTIFICATE CATE.	LENGTH, FEET.	STARS.	"KINE." REVIEW DATE.
FEB. 1	Along the Rio Grande	RKO-Radio	F. 5901	64	U	5,788	Tim Holt, Ray Whitley	Nov. 12, 1942
"	Desperate Journey	Warner	F. 5907	106	A	9,672	Errol Flynn, Ronald Reagan	Nov. 26, 1942
"	Loves of Edgar Allan Poe, The	20th Century-Fox	F. 5813	68	U	6,056	Linda Darnell, John Shepperd	Nov. 5, 1942
"	Lure of the Islands	Pathe	F. 5934	61	U	5,522	Margie Hart, Robert Lowery	Nov. 19, 1942
"	Panama Hattie	M-G-M	F. 5894	80	U	7,139	Red Skelton, Ann Southern	Oct. 1, 1942
FEB. 8	Bombs Over Burma	Pathe	F. 5935	66	A	5,955	Anna May Wong, Noel Madison	Nov. 19, 1942
"	Careful, Soft Shoulder	20th Century-Fox	F. 5925	70	U	6,287	Virginia Bruce, James Ellison	Nov. 19, 1942
"	George Washington Slept Here	Warner	F. 5930	91	U	8,206	Jack Benny, Ann Sheridan	Nov. 26, 1942
"	Here We Go Again	RKO-Radio	F. 5900	77	U	6,907	Edgar Bergen, Charlie McCarthy	Nov. 19, 1942
"	Submarine Raider	Columbia	F. 5757	63	U	5,755	John Howard, Marguerite Chapman	Oct. 8, 1942
"	*Thunder Rock	M-G-M	Br./Dr. 5775	111	A	10,035	Michael Redgrave, Barbara Mullen	Sept. 24, 1942
FEB. 15	Danger in the Pacific	G.F.D. (Universal)	F. 5997	60	U	5,404	Leo Carrillo, Don Terry	Dec. 10, 1942
"	For Me and My Girl	M-G-M	F. 5871	109	U	9,795	Judy Garland, George Murphy	Nov. 5, 1942
"	Little Tokyo, U.S.A.	20th Century-Fox	F. 5957	64	U	5,763	Preston Foster, Brenda Joyce	Dec. 3, 1942
"	Madame Spy	G.F.D. (Universal)	F. 5876	65	A	5,714	Constance Bennett, Don Porter	Oct. 29, 1942
"	My Son Alone	United Artists	F. 6022	80	A	7,200	Richard Dix, Preston Foster	Dec. 24, 1942
"	Pride of the Yankees	RKO-Radio	F. 5742	127	U	11,543	Gary Cooper, Teresa Wright	Oct. 8, 1942
"	Promise Fulfilled	Columbia	F. 5880	58	U	5,304	Bill Elliott, Evelyn Young	Nov. 12, 1942
"	Sabotage Squad	Columbia	F. 5884	63	U	5,736	Bruce Bennett, Kay Harris	Nov. 19, 1942
"	Smart Alecks	Pathe	F. 5938	65	A	5,940	East Side Kids, Maxie Rosenbloom	Nov. 26, 1942
FEB. 22	Drums of the Congo	G.F.D. (Universal)	F. 5998	59	A	5,305	Ona Munson, Don Terry	Dec. 17, 1942
"	Flight Lieutenant	Columbia	F. 5916	79	U	7,197	Pat O'Brien, Glenn Ford	Nov. 19, 1942
"	Magnificent Ambersons, The	RKO-Radio	F. 5789	88	U	7,940	Joseph Cotten, Dolores Costello	Oct. 15, 1942
"	Orchestra Wives	20th Century-Fox	F. 5928	98	A	8,785	George Montgomery, Ann Rutherford	Nov. 19, 1942
"	Rubber Racketeers	Pathe	F. 5937	65	A	5,941	Ricardo Cortez, Rochelle Hudson	Nov. 26, 1942
"	Vanishing Virginian, The	M-G-M	F. 5172	97	U	8,716	Frank Morgan, Kathryn Grayson	April 23, 1942



George Sanders and Doris Dudley in *THE MOON AND SIXPENCE* (U.A.), which opens at the Odeon, Leicester Square tomorrow (Friday)

CO-OP. KINEMAS A PROBABLE?

PLANS FOR POST-WAR EXPANSION

Inquiries at the headquarters of the Co-operative Union, Ltd., Manchester, concerning the suggestion that kinemas, holiday camps, hotels and restaurants could be successfully organised by co-operative societies, did not elicit any information to confirm the suspicion that co-operative kinemas may be in the forefront of co-op. post-war plans.

Newspapers have referred to a report by R. A. Palmer, general secretary of the Co-operative Union, in which a reference is made to kinemas. This is a 14-page pamphlet in which is discussed the fields of trade and service in which the co-operative movement can be expanded either by "intensive or extensive development."

Amongst the possibilities, kinemas receive just bare mention in a list of 50 or 60 branches of potential enterprise.

C.E.A. LUNCHEON AT NORWICH

There was a good attendance at the annual meeting of the East Anglian branch of the C.E.A., held at the Haymarket P.H., Norwich, last Tuesday, following the business meeting.

Douglas Attree, branch chairman, presided, and in his speech referred to the malicious damage that is being done in the local kinemas by patrons. He hoped that by propaganda it might be eliminated.

He pointed out that the Industry is doing a great deal towards the national effort, and he considered that without cinematograph entertainment the morale of the public could not be maintained at its present high level.

Mr. Attree was re-elected as Chairman for the forthcoming year, with Victor Harrison as Vice-Chairman.

Last Saturday 500 refugee children and 200 adults from the Channel Islands, many of whom had not met since they came to Glasgow in June, 1940, were entertained to an all-Disney show in La Scala, Sauchiehall Street.

† In Technicolor.

* British Picture.

RKO-RADIO'S BRILLIANT TRADE SHOW SUBJECTS

"Once Upon a Honeymoon" Heads New Line-up

MAKING a brilliant start to their New Year's activities, RKO-Radio announce that "Once Upon a Honeymoon," the eagerly anticipated Ginger Rogers and Cary Grant co-starring vehicle, will head the lavish programme scheduled for Trade presentation on four consecutive days, beginning February 9.

Comprising four films, the new line-up offers vastly diversified entertainment ranging from drama and comedy to thrills and high adventure.

Tuesday, February 9, 2.30 p.m., **Once Upon a Honeymoon** (Ginger Rogers and Cary Grant).

Wednesday, February 10, 10.30 a.m., **Seven Miles from Alcatraz** (Bonita Granville and James Craig).

Thursday, February 11, 10.30 a.m., **Cat People** (Simone Simon).

Friday, February 12, 10.30 a.m., **The Great Gildersleeve** (Harold Peary).

It is important to note that two of these RKO-Radio features, "Once Upon a Honeymoon" and "Seven Miles from Alcatraz," will be preceded by the great new news magazine, "This is America," the first of a series which is considered to be one of the most outstanding screen contributions of recent years.

Greatest Romantic Comedy

Two great stars, Cary Grant and Ginger Rogers, appear in "Once Upon a Honeymoon," in which, using as his theme the light-hearted gay type of sparring for which he is famous, Leo McCarey has invested his picture with gripping dramatic meaning by centring it against the Nazi war ambitions in Europe and the successive sweeps into Austria, Poland and France.

Grant, an American newspaper correspondent and broadcaster, watches the situation coming to a crisis. He meets Miss Rogers, an American dancer in Europe, who marries a suave German baron, a Nazi agent, just as Austria falls to Hitler. Interested in the baroness personally, and in the baron because things begin to happen whenever he goes to a new country, the newspaperman follows the couple around, landing in Warsaw with them just as the blitz on that country begins. He finally convinces the baroness that her husband is not the type of man she should stay married to.

When the Nazis strike Holland the two Americans flee into France and are in Paris when that city also falls. There the girl and her husband come together under dramatic circumstances, and a web of intrigue entangles the three principals, with both Americans making sacrifices for their country until Fate settles matters satisfactorily for the girl and the reporter.

Both Ginger Rogers and Cary Grant have rôles giving them opportunities for suspenseful dramatic acting, and their portrayals are said to be among the very best work they have ever done.

Walter Slezak, noted Viennese

actor, makes his Hollywood debut in the part of the baron, and Albert Dekker, Ferike Boros, Albert Basserman and Harry Shannon head the supporting cast.

New Romantic Drama

With its entire action crammed within a few hours' space on a lonely island, "Seven Miles from Alcatraz," the brilliant new Bonita Granville and James Craig romantic drama deals with the escape of two criminals from Alcatraz prison and their dramatic arrival on a tiny rock off the coast where a lighthouse is maintained by an old sea captain, his pretty daughter and a radio operator.

The refugees, Craig and his friend, Frank Jenks, take possession of the island until the weather enables them to continue their flight. Craig openly admires Miss Granville, the keeper's daughter, but his advances are spurned.

The radio operator, Erford Gage, is a Nazi agent who maintains liaison between Axis submarines and agents ashore, and when Craig decides to take the launch which Gage is about to use to keep a rendezvous with a German submarine offshore, there is a struggle and the Nazi is killed. Puzzled by Gage's failure to keep his appointment, the Nazis come to the rock and there is enacted the thrilling scenes that lead to the exciting conclusion. The manner in which Miss Granville persuades Craig not to negotiate a safe passage in exchange for important papers, the efforts of the Nazis to gain information at almost any cost and the final defeat of the enemy are among the brilliant highlights of the story.

Frank Jenks, Cliff Edwards, George Cleveland and Erford Gage all have fine supporting rôles, while the direction by Edward Dmytryk keeps the story moving at a swift pace.

Drama in "Cat People"

Giving Simone Simon the most unusual rôle of her career, and featuring Kent Smith and Jane Randolph in the romantic leads with Tom Conway playing yet another important rôle, the story of "Cat People," a modern romantic mystery thriller, is laid in New York, although the story goes back into Serbian legend with the development of a race of women who are popularly supposed to turn into panthers and slay their lovers. Miss Simon, a Serbian girl, working for a magazine, firmly believes she is one of these "cat people," and therefore avoids romance. Ultimately, however, she marries Kent Smith, who, aware of her trouble, makes her consult Tom Conway, a psychiatrist. When, however, Smith realises that his marriage is a mistake and that he really loves Jane Randolph, Miss Simon makes two savage attempts on her rival's life; this followed by the mysterious murder of Conway brings the story to an absorbing point.

Others in the cast include Jack Holt, Elizabeth Dunne and Elisabeth Russell. Jacques Tourneur directed.

New Comedy Star

Harold Peary, one of America's greatest radio comedians, makes his starring debut in "The Great Gildersleeve," an uproariously funny comedy, in which he is associated with a host of well-known character artistes, including Jane Darwell, Nancy Gates, Freddie Mercer, Charles Arnt, Mary Field and Thurston Hall.



Cary Grant and Ginger Rogers in **ONCE UPON A HONEYMOON** (RKO-Radio)

RKO-Radio Launch News Magazine

"THIS IS AMERICA"

A brand new note in kinetic entertainment is claimed by RKO-Radio for "This is America," the news magazine which deals with current topics of vital interest.

The first of the series which has been produced with a definite eye on distribution in Great Britain will be Trade shown on February 9. Issues will be released monthly.

The first issue, "Women at Arms," deals with the war work of the women of the United Nations, and has been made against authentic backgrounds. A welding school, an aeroplane factory, a Red Cross nursing home are among settings for important sequences showing the part played by the women's services. The identity of interests between the women of Britain and the U.S.A. makes the film of paramount importance to British exhibitors.

The second issue, "Private Smith of the U.S.A.," depicts the experiences of the American soldier from conscription to trained fighting men. A third important subject, "Army Chaplain," shows the large part played in the war by the Army padres.

Every effort has been made to produce each new issue with the fullest possible appeal for audiences of all types, and real-life characters and authentic backgrounds will be a feature of the series.

Peary is a bachelor who has the custody of his young niece and nephew, Nancy Gates and Freddie Mercer, and his handling of their estate is regularly approved by their legal guardian, Charles Arnt, a crusty old judge.

Arnt's old maid sister, Mary Field, yearns to entice Peary into marriage, and through misinterpreting a remark made by him, considers herself his betrothed. When Peary attempts to evade the issue the irate old judge considers it an insult, and in consequence orders Peary to get married within ten days or lose the children. How the comedian attempts to sabotage the judge's orders, and the efforts of the children to avoid having Miss Field for a "mother" provides a wealth of amusing situations, with the humour maintained at a brisk pace until the hilarious conclusion. The film was directed by Gordon Douglas.

SOUTHAMPTON AND SUNDAY ACCOUNTS

Southampton Borough Council may decide to call for balance sheets from organisers of Sunday charity concerts in local cinemas.

The matter was raised at a meeting of the council in connection with an application by Clifford Phillips, manager of the Forum (A.B.C.) for permission to hold another concert in aid of the Defenders of Stalingrad Fund on January 31.

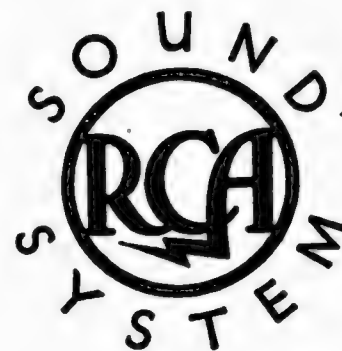
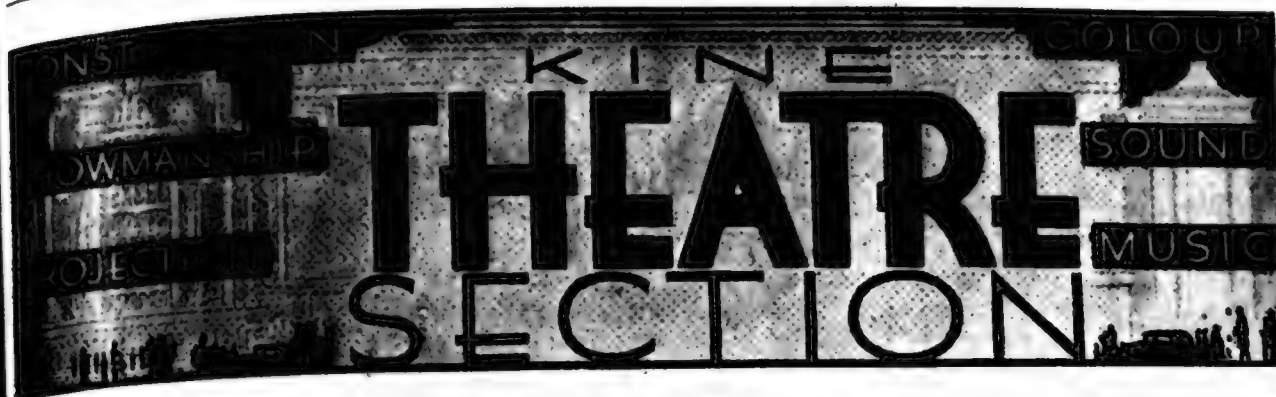
The Works Committee recommended that no objection be offered. Coun. Robert Hughes, however, asked, as a matter of principle and with no reflection intended on the Forum or anybody else, whether, having regard to the fact that the Watch Committee called for balance sheets in respect of flag days, it was their intention to make any such conditions with regard to the granting of licences for Sunday charity shows in cinemas.

Ald. W. Moulton, chairman of the committee, replied that the matter had previously been considered, and added that the Borough Engineer, with the Town Clerk, would look into the matter and report at the next meeting of the committee.

Change of Address

New offices have been taken by Ralph E. Smith, London representative of British Dominions Films, Ltd. (Australia and New Zealand), Hoyt's Theatres, Ltd., and Herschell's Proprietary, Ltd., both of Australia. The address of the new offices is Sackville House, 40, Piccadilly, W.1 (Mezzanine Floor). The telephone number is Regent 1455.

A proposal that permission should be given for the opening of the Royal Hippodrome, Dover, on a Sunday afternoon for R.A.F. concerts led to a somewhat bitter attack by Councillor Dawes at a meeting of the Town Council last week. His own vote, however, being the only one in favour of the amendment, the application was then granted.



The Observation Window

The G.-B. Kalee Link-Up

FILM AIDS MEDICAL RESEARCH

THE news in last week's KINE. of the amalgamation of the two important equipment companies of G.-B. and Kalee is a sign of the determination of industrialists and business men to be ready for opportunities in the event of a collapse on the part of our enemy on the Continent of Europe. And this facing up to export problems and opportunities must have its effect, and a widespread one at that, in this country.

IT is in the projector field that one looks for important developments. G.-B. will bring to the sound reproducer side its British Acoustic system, strengthened, as was stated at the time of absorption, by the B.T.P. patents and devices. It may, I think, be taken that a post-war model projector will be evolved which will embody the best features of both Kalee and Magnus models—and which with the British Acoustic sound-head will be marketed as a unit for sound and picture.

THE electron microscope and its possibilities have been discussed many times both in these pages and those of the IDEAL KINEMA. But I had not known, until I read it in the *News Review*, an Odhams contemporary, that one of these remarkable scientific aids is installed in the National Physical Laboratory at Teddington. Here it is employed for numberless purposes connected with medical research, in the tracking down of minute germs with a view to their destruction.

WHICH subject brings me back to Prof. J. Yule Bogue's lecture and demonstration to the Royal Photographic Society's Kinematograph Section, briefly reported upon in the KINE. of January 21. The knowledge which is being accumulated by the use of kinematographic and kindred processes is astounding, and the films shown on that occa-

sion were staggering in their portrayal of processes taking place within the blood stream.

A DEVELOPMENT which the lecturer described very interestingly was in regard to X-ray kinematography. Originally, the only technique possible was to use film 5 in. or more in width in contact with the fluorescent screen, the speed being limited to about three frames per second. Thanks, however, to developments in fluorescent screens, in film stocks, and in wide-aperture lenses, it was now possible to photograph the image on the fluorescent screen on 16-mm. film at normal speed. The films made by this process included the action of the throat in swallowing, of the stomach in digesting food, and of the shoulder and knee joints. Similar films had been made which had led to new knowledge in regard to the blood circulation of the embryo.

ONE general kinematographic problem was the sensitivity to light of some of the subjects. Light of sufficient intensity to give photographic exposure was in some cases enough to kill the microscopic subject very rapidly, and this was aggravated in cases where slow-motion pictures were required to be taken. Slow motion had proved a most important means of recording and analysing phenomena, and this was evidenced in particular in the films taken by Professor Florey, of the U.S.A., which had revealed a considerable new body of knowledge regarding the blood circulation.

J. BENSON.

Southampton Borough Engineer has been given authority to include THE KINEMATOGRAPH WEEKLY in the list of technical journals supplied to his department.

DOING JUSTICE TO SOUND

Some Problems of the Mixer

MAINTAINING NATURALNESS

CHIEF among the complaints by cinema patrons which concern the quality of sound in cinemas is that of overloudness to a point where it becomes painful to hear. When this is reached it not only annoys by its volume, but the sounds frequently fail to become clear words which deliver the message of the dialogue.

The way out is easy. Keep the volume down a little lower than the monitor suggests when the

any mistake in registering the wrong type of reverberation robs the film of its fidelity of sound.

Take the case of a recorded conversation between two persons. The "mike" must be placed in a position for each one which will register his conversational voice, but must yet be outside the range of the camera and not be in a position which would throw a shadow on the set. A "mike" slung behind one of the conversationalists and

so in front of another would throw the balance of sound out all together, one voice being loud against the other's lower volume.

All this has to be provided against, and the mixer has to provide excessive reflections, whether of confined, medium, or large space.

Any maladjustment of absorptive

or reflective material may easily create a wrong impression regarding the type of room in which the speech or music is being rendered.

These are only some of the cares of the sound mixer, but these should be borne in mind by the person responsible for regulating sound volume in the theatre in order that he may do justice to the infinite pains which have been taken by the sound mixer in the studio in his effort to put over the sound of the picture at his best.

Naturally, the whole of the sound-recording equipment has to be very sensitive indeed. The output of the microphone is very feeble, being in the neighbourhood of one milli-microwatt, and as at least one watt is needed for recording, the amplification has to be very great and of high quality and precision.

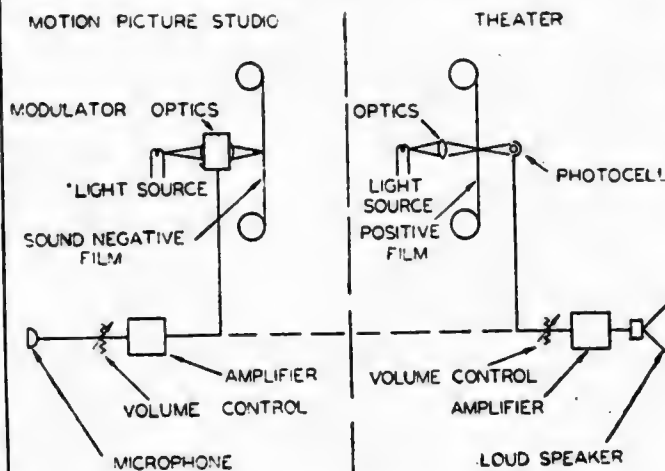


Diagram of principal elements between mike and loudspeaker.

kinema is not so full, and increase it as the auditorium fills up and the absorption of sound becomes greater.

It is only fair to those who have taken so much trouble to record sound accurately that every care should be taken to get perfect sound in the theatre.

Take the sound recorder or mixer's task on the studio set in the producing of satisfactory sound in each scene.

He has to produce reflections of sound which shall faithfully convey an impression of speech in a large hall, a court of justice, a drawing room, a crowded bar, and

POOL CARBONS

SHOWMANSHIP IN WAR TIME

Conducted by
THE SHOWMAN

A Feature Run Under the Auspices
of the

"Kine." Company of Showmen

APTITUDE by Showmen for clever exploitation and display apparently does not include a knowledge of photography. Week after week I receive photographs (mostly the work of amateurs) which may be adequate for the Showman's press-cuttings book but are far too poor in focus or exposure for reproduction.

I regret the disappointment which must be felt in many instances, but it is idle to waste good money on blockmaking when the printed result would be entirely without definition.

I welcome the opportunity of illustrating your work but please remember—poor quality prints won't make good blocks.

Social Service

Among those who have taken up our views on social service must be Manager John E. Lake, for he has assuredly, by his many acts of assistance to local charities, services and savings groups, made his kinema—the Regal—the centre of social service for Rayleigh.

Just recently he invited the winner of the "Sunday Pictorial's" War Girl Beauty Contest to be presented with her award from his stage, where she in turn presented a parting gift to one of his assistants upon joining the Forces after many years' service to the house and its patrons.

Mr. Lake has just received a letter of grateful acknowledgment from the hon. sec., Penny-a-Week Fund, for the great success resulting from his appeal, which culminated in a collection of £800—a notable achievement from a village of 8,000 inhabitants.

Late Extra

WHEN Paramount's "The Glass Key" was screened at the Theatre Royal, King's Lynn, the manager, J. Rose, arranged a novel and attractive display which drew a great deal of attention.

A large board was displayed announcing the principal features of the picture, with stills from the film flanking the main poster on either side, but the most distinctive part of this exploitation were life-size cut-outs of newspaper sellers standing under lamp-posts. The newspaper men had large "con-

tents bills" headed with the magic word "Extra!" and calling upon all and sundry to "read all about the Dynamite Twins, Veronica Lake and Alan Ladd, in 'The Glass Key.'"

These cut-outs were hired from a local scenic contractor at a very small fee, and after black-out time the display was lit up and proved extremely effective.

Commendation by Clergy

ILLUSTRATIVE of the value of judicious exploitation was the decision of the Exeter Odeon manager, Cliff Gwilliam, to invite representatives of the local Anglican and Nonconformist clergy to a matinee screening of "The Great Mr. Handel."

Personal cards were sent to each cleric, including the Diocesan Bishop, the Dean (Dr. S. C. Carpenter), the Archdeacon (Treasurer A. H. Thompson), Chancellor D. McLaren, the Rural Dean (the Rev. R. J. Sparrow), and their ladies.

The guests were welcomed on arrival and conducted to their seats, and at the conclusion of the exhibition high appreciation of the film was forthcoming from numerous visitors.

Typical comment was that of the Dean: "An excellent film... there should be more of the kind."

Matinee screenings for the remainder of the week were fully patronised, the verdict of the clergy evidently having no small share in commending the attributes of the picture. Many people interested in music as such and in the

lives of those who have left notable works availed themselves of the opportunity of seeing the production.

Good Display—Poor Photograph

IT is unfortunate that so many keen managers who initiate ideas for successful showmanship utterly fail to realise that amateur snapshots are seldom good enough for blockmaking.

W. G. Thomas, in his capacity as manager of the Odeon, Llanelly, with the co-operation of the R.A.F., built up an attractive foyer display when screening "Coastal Command" and combining this with a recruiting week for the Junior Services also secured their assistance towards a capacity week.

Unfortunately, his photograph fell into the "found wanting" category, so our readers are unable to see what a good job Mr. Thomas made.

A Neat Ad.

SOME time ago when screening Paramount's "Are Husbands Necessary?" at the Edmonton Empire, Manager G. M. Myers riveted the attention of local women by displaying a notice in the foyer reading: "Wives, this is a question you have been asking yourselves for years." Hanging in one corner was a rubber hot-water bottle, a silent reminder of one of the functions commonly attributed to husbands.

The Granada Circuit, by the way, has adopted an interesting gadget in connection with its collection of unwanted books for transmission to the Forces. This consists of a simple book-marker bearing the message: "Here's something to read," and indicating from which theatre the book has come. Fighting men who obtain pleasure from one of these books will remember with feelings of gratitude the Granada theatre concerned.

A Row of Arrows

APPROACH to the Leytonstone Rialto is by way of a long covered passage running between shops. On the walls near the entrance to the hall are posted a number of long, narrow bills advertising film programmes. They are not easy to miss, but maybe some of the folk who pass that way have been too preoccupied with the store windows to notice the cinema announcements; so Manager H. Clare has adopted a striking way of emphasising their presence. Near the top of each panel and well above the heads of the tallest pedestrians he has fixed an arrow which sticks out from the wall. The whole row of six can be seen as you walk up or down the arcade. On the first arrow is printed in plain lettering: "Read this"; on each of the others, "And this." One inevitably follows the point of the arrows with one's eyes to the posters and so absorbs their message. Neat and effective.

Many cinemas are collecting unwanted books for transmission to the troops, but Mr. Clare has heightened his appeal for this benevolent service by placing beside the collecting bin neat piles of volumes (both books and magazines), all methodically tied up ready for delivery.

Sales Tray Talk

Fumbling in the dark for coupons is irritating to the would-be purchaser and to immediate neighbours, so Peter Reddaway has invented a scheme for overcoming this at the Herne Bay Odeon.

He says: "I decided that the white-coated sales girl enjoyed considerable public good will, and as it was impossible to send round the normal sales tray, owing to coupons, I hit upon the



The new aid to chocolate sales, an idea of Peter Reddaway in use at the Odeon, Herne Bay

following idea, which cashes-in with the public. We took an ordinary sales tray, and with the help of my chief operator, T. H. Attenborough, who did all the donkey work, fitted seven torch bulb holders on battens screwed into the tray. The sides were built up, and the whole lined with white paper to reflect the light, which is provided by two bell batteries. An ordinary piece of glass was painted black on the under side, the letters being cut out in reverse and left open for tinting with slide colouring. This was fitted flush to the angle of the tray (as in the photograph), the first and third lines being in green, while the second and fourth are in red. In the dark it is exceedingly attractive when taken round by the white-coated girl, and has considerably increased my theatre sales."



Presentation of the prize winning award for the "S. P." War Girl's Beauty Competition at the Regal, Rayleigh



Admirably arranged display by J. Rose at the Theatre Royal, King's Lynn, for the GLASS KEY (Paramount)

February 4, 1943



Admiral Gordon Campbell, V.C., D.S.O., takes the salute at the Regal, Hackney, when British Lion's *IN WHICH WE SERVE* was screened. Also included are the Deputy Mayor, Chief Warden, Police Chief and manager A. V. Hancock

SHOWMANSHIP

continued

Says it with Maps

AT the Regal, Lancing, Arthur Ridley, always ready to seize an opportunity, stressed the lesson to be learned from "Coastal Command" (Paramount) with a fine foyer display in which cut-out figures of R.A.F. and W.A.A.F. personnel, with enlarged photographs of planes and a couple of genuine R.A.F. pennants formed an imposing surround to a huge map done to scale in colour, covering the operational area of Coastal Command. The colour work was done in the main by Mr. Ridley's majordomo, and the scheme brought home the terrific distances between the bases on Iceland and Greenland and the two Atlantic coasts. Departing audiences congratulated Manager Ridley on his clever handiwork.

Over the Garden Wall

PAPER-SAVING drive brought up reminiscences of peace time publicity in a conversation the other night. From the talk emerged the story of some throwaways which could not be sold at the time for fear of starting something. The manager of a Margate cinema had a big bunch of throwaways printed and employed various seedy citizens to distribute them. One of the "workers" walked as far as Dreamland, got tired of his load, and slung it into the grounds—of Dreamland Kinema! It was a long time before the designer of the throwaways persuaded his competitors that he was innocent.

Without Expense

THAT it is possible to do a good job of exploitation with nothing but one's wit has been revealed once again by Rupert Todd, manager, Gaumont Palace, Derby, the picture in this instance being "Went the Day Well?" Three weeks before showing a specially prepared slide of the stanza in scroll form was exhibited and caused much interest.

On Thursday before showing about 250 people, including the Mayor, members of the Corporation and officers of the Army, Navy, Home Guard and Civil Defence attended a preview. In the vestibule were two large cut-out question marks 6ft. by 2ft., with the name of the film printed across, and also two scrolls of the stanza specially prepared by G.B. poster shop were shown on easels in the circle foyer along with quad-crowns which looked very effective draped with the Union Jack.

Parade at Weston

THE opening day of "Coastal Command" (Paramount) at the Regent, Weston-super-Mare, was marked by a

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parade of detachments of the R.A.F. and the W.A.A.F., who, headed by their bands, marched through the streets to the theatre, where, outside the house, the salute was taken by a visiting group officer, with whom at the saluting base were the Mayor of Weston, Leo D'Ayton, manager of the Regent, and a group of officers. The detachments were then played into the house by the bands.

Mr. D'Ayton had decorated the front of the house with flags and bunting, and over the entrance a string of naval flags spelt out the word "Welcome" in code.

Over and Over

AS examples of what can be done by a little careful thought and old material, R. C. Overs, of the Friars, Canterbury, is frequently to the fore.

This week he himself says: "With the assistance of my own staff we built up a display in the vestibule which typifies the Flanagan and Allen atmosphere and Cockney humour. From art card materials used on previous publicity we made up an 'underneath the arches' scene, utilising cut-out heads made from renter's pictorial posters and other odds and ends. Concealed over the top of the central pay-box we had loudspeaker from electric pick-up and, at our peak business times we played record of the two stars singing the very popular theme song of the picture, causing attention to the forthcoming attraction." Good work, R. C. O. Congratulations.

OUR ROAMING REPRESENTATIVE

says:—

What a Man!

WHEN I looked in at the Streatham Astoria recently Captain Harold Arnold was standing beside the pay-box acting as his own "barker." He explained that his staff was temporarily reduced by sickness so he was having to fill gaps himself. And very effectively, too. He had even contemplated donning uniform for the occasion, but ended by wearing his usual one—the manager's familiar boiled dickey and black suit, which he has worn for more than 45 years. (Not the same one all the time, of course!) I know of no one better able to deal cheerily and tactfully with the inquiries of patrons or to give that air of honest service and desire to please which is the basis of true showmanship.

a competition to be known as the Amateur Variety Championship, with £40 in cash prizes for the best performers. He is already busy holding preliminary auditions of the 60 who have submitted their names; the chosen bunch commenced to do their stuff before audiences during the first four days in the week, heat winners appearing for judgment on the Friday, all the successful competitors coming before the footlights twice on the Saturday. This was a special event, but weekly amateur talent shows continue at this theatre with great success.

The week before Christmas Mr. Hewlett staged another interesting show which he called the Walthamstow Starlets. This consisted of some 20 talented local children who sang, danced, played instruments, put over comedy and together formed a highly entertaining troupe. Guest artist was Pat Frost, an unusually clever young performer on the xylophone and accordion, who has broadcast several times.

Supplementing these stage events, Mr. Hewlett indulges in regular organ presentations in support of the series of guest organists who visit the theatre. He enhances their efforts at the console by the use of stage and breno-graph effects.

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Walthamstow Winners

THOSE who fancy themselves as entertainers have been turning their steps towards the Walthamstow Granada, where manager S. W. Hewlett is shortly presenting

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Bold and effective display for *WE'LL SMILE AGAIN* (Anglo-American) at the Friars, Canterbury



RELEASES FOR MAR. 1, 1943

"SQUADRON LEADER X" (RKO-Radio)

CERT. A. Length 8,931 ft. Reg. No. Br./Dr. 5899. Reviewed in KINE. November 12, 1942.

STARS.—Eric Portman, Ann Dvorak.
ATMOSPHERE.—Espionage melodrama describing a clandestine visit to war time London of a Nazi flying ace, his intimidation of his former fiancée and his final destruction.

ORGAN.—"Retribution" (Incidental), Martell (Bosworth), with adaptation from the orchestral piano-conductor copy.

NON-SYNC.—As organ, recorded on Bosworth B.C.1063 by the International Radio Orchestra.

"A YANK IN LIBYA" (Pathé)

CERT. U. Length 5,930 ft. Reg. No. F.6017. Reviewed in KINE. December 31, 1942.

STARS.—H. B. Warner, Walter Woolf King, Joan Woodbury.

ATMOSPHERE.—Adventure comedy melodrama, telling of romance, villainy and international intrigue in the Libyan desert.

ORGAN.—"Danse Orabe," from the "Casse Noisette" Suite, Tchaikovsky (Hawkes), with adaptation from the orchestral piano-conductor copy.

NON-SYNC.—As organ, recorded on Columbia 9260 by the B.B.C. Symphony Orchestra.

"BERLIN CORRESPONDENT" (20th Century-Fox)

CERT. U. Length 6,278 ft. Reg. No. F.5926. Reviewed in KINE. November 26, 1942.

STARS.—Virginia Gilmore, Dana Andrews.
ATMOSPHERE.—Romantic melodrama with Nazi Germany background, in which an American radio correspondent foils the Gestapo.

ORGAN.—"Egmont" Overture (excerpts), Beethoven (N.C.), with adaptation from the orchestral piano-conductor copy.

NON-SYNC.—As organ, recorded on Columbia L.X.161 (Symphony Orchestra).

"YOU WERE NEVER LOVELIER" (Columbia)

CERT. U. Length 8,750 ft. Reg. No. F.6059. Reviewed in KINE. January 21, 1943.

STARS.—Fred Astaire, Rita Hayworth.
ATMOSPHERE.—Song and dance show, depicting the piquant complications which arise when a wealthy South American hotel magnate tries to get his eldest daughter "off the shelf." Tuneful songs, brilliant dancing.

ORGAN.—"You Were Never Lovelier," "I'm Old-Fashioned," and "Dearlv

Beloved," with adaptation from the piano-vocal copies.

NON-SYNC.—As organ, recorded on Columbia D.B.1828 by Fred Astaire and Johnny Green's Dance Orchestra. (These songs for "You Were Never Lovelier," in Columbia February issue).

"LADY BODYGUARD" (Paramount)

CERT. U. Length 6,220 ft. Reg. No. F.6029. Reviewed in KINE. January 21, 1943.

STARS.—Eddie Albert, Anne Shirley.
ATMOSPHERE.—Character comedy-drama, describing the results of a deliberate error in a publicity stunt policy on the life of an irresponsible test pilot.

ORGAN.—"The Caprice of Nannette," from the "Petite Suite de Concert," Coleridge-Taylor (Hawkes), with adaptation from the orchestral piano-conductor copy.

NON-SYNC.—As organ, recorded on Columbia D.X.651 by Sir Dan Godfrey's Orchestra.

"PIERRE OF THE PLAINS" (M-G-M)

CERT. U. Length 5,960 ft. Reg. No. F.5553. Reviewed in KINE. August 20, 1942.

STARS.—John Carroll, Ruth Hussey, Bruce Cabot.

ATMOSPHERE.—Romantic comedy-drama, told in Canadian backwoods settings, of a big-hearted trapper who takes the law into his own hands.

ORGAN.—"Fata Morgana," Robrecht (Bosworth), with adaptation from the piano-solo copy.

NON-SYNC.—As organ, recorded on Bosworth B.C.1013 (orchestra).

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Kinema Organists in His Majesty's Forces

No. 36—TOM NICHOLSON, R.A.F.

ONLY by chance have I been able to add this week's organist to the list of those who

have done or are doing their bit in the Forces, for when I visited the Granada, Tooting, last week, Tom Nicholson was at the console "joining up," etc., when a "guest organist" was also engaged and acting as resident solo organist otherwise. Wonder-

ing why he had not been called up. I was surprised to find he had joined up in 1941, serving as an armourer in an R.A.F. Mustang

Squadron. Unfortunately, he received severe injuries of shock and concussion in a blitz on the aerodrome in 1942, having to spend over four months in an R.A.F. hospital and afterwards discharged from the Services on medical grounds.

His kinema organ experience commenced at the age of 17, when he was assistant resident organist to Eric Lord at the Paramount, Newcastle-on-Tyne, afterwards acting as solo organist at the Regal, Sunderland, and the Westgate, Newcastle-on-Tyne. He joined the Granada circuit in 1940 at the age of 19 and was resident organist at the Granada, Tooting, throughout the London blitz until he joined the R.A.F. He is shortly due to tour the Granada circuit as "guest" organist, and I shall certainly make it my duty to hear his interlude at one of the theatres when he is "on tour."

A. W. O.

"IN WHICH WE SERVE"

Exploitation Competition Results

The competition for the exploitation of "In Which We Serve," organised by British Lion for managers of A.B.C. London theatres, evoked an overwhelming response.

So noteworthy were the numerous examples of ingenuity and fine showmanship received that a problem of the utmost delicacy was created for the judges.

The original scheme provided for the selection of three prizewinners, but in view of the astonishingly high standard of the entries S. A. Myers, general manager of British Lion, decided to extend the terms of the competition and increase the total prize-money.

Under the revised arrangements cheques have been sent to the following seven managers:—

A. Foster, Regal, Bexley Heath.
V. S. B. Coombe, Elephant and Castle, New Kent Road, S.E.
S. Mills, Regal, Kingston-on-Thames.

F. B. Prior, Savoy, Croydon.
H. J. Gilbert, Rex, Leytonstone.
S. C. Marshall, Ritz, Richmond.
M. O'Callaghan, Regal, Wembley.

A number of other entries have been awarded consolation prizes in recognition of their excellent value.

Mr. Foster of Bexley Heath, who describes his six-day showing of "In Which We Serve" as "... the greatest record-breaker we have ever had," tied up in a novel angle on National Savings with the slogan "In Which We Can Serve," and raised for this purpose the robust sum of £145.

From the Imperial War Museum Mr. Foster borrowed an 8-ft. model of H.M.S. Warwick and a 6-ft. model of a mine-sweeper, which, together with mounted models of convoy vessels and an exhibition showing the work of the W.R.N.S., provided a rollicking nautical display.

An "atmosphere" sidelight arranged by Mr. Foster is also worthy of attention. The front tabs were opened to the sound of the Alert, blown on bugles by Naval Cadets, and, following this, the White Ensign was raised to the blowing of the Salute. Immediately on completion of this ceremony lights were

dimmed and the picture shown on the screen, so that the whole procedure was synchronised as a striking introduction.

Continued on page 39



Victor Haggith, 15 year old local hero, with Michael O'Callaghan at the Regal, Wembley

A Vacancy occurs in the Head Office of a Circuit of Theatres for a LIVE-WIRE (Male or Female) OFFICE-MANAGER

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Arresting display at the Carlton, London, N.1 for IN WHICH WE SERVE

FORTHCOMING TRADE SHOWS

DATE	TIME	PLACE	TITLE OF FILMS	SHOWN BY	STARS	CERT
LONDON.						
Thur., Feb. 4	10.15 a.m. ...	Studio One ...	Lucky Legs ...	Columbia ...	Jinx Falkenburg ...	U
Thur., Feb. 4	10.30 a.m. & 2.30 p.m.	Century ...	The Rains Came ...	20th Century-Fox ...	Myrna Loy ...	A
Fri., Feb. 5	10.15 a.m. ...	Studio One ...	Blackie Goes Hollywood ...	Columbia ...	Chester Morris ...	—
Fri., Feb. 5	10.30 a.m. ...	British Lion T. ...	Brand of the Outlaws ...	Fidelity ...	—	—
Fri., Feb. 5	11 a.m. ...	Cambridge ...	Operational Height ...	Butcher ...	—	—
Tues., Feb. 9	10.15 a.m. ...	Studio One ...	The Boogie Man Will Get You ...	Columbia ...	Boris Karloff ...	A
Tues., Feb. 9	2.30 p.m. ...	Cambridge ...	Once Upon a Honeymoon ...	RKO-Radio ...	Ginger Rogers ...	A
Tues., Feb. 9	2.30 p.m. ...	G.-B. Private T. ...	Pittsburg ...	G.F.D. ...	Marlene Dietrich ...	U
Wed., Feb. 10	10.15 a.m. ...	Studio One ...	Troubles Through Billets ...	Columbia ...	Penny Singleton ...	U
Wed., Feb. 10	10.30 a.m. ...	Rialto ...	Seven Miles from Alcatraz ...	RKO-Radio ...	James Craig ...	A
BIRMINGHAM.						
Fri., Feb. 5	10.30 a.m. ...	Scala ...	Jungle Siren ...	Pathe ...	Ann Corio ...	A
Fri., Feb. 5	10.30 a.m. ...	Forum ...	One Day of War ...	Pathe ...	—	A
Tues., Feb. 9	10.30 a.m. ...	West End ...	The Lido Mystery ...	Columbia ...	William Gargan ...	A
Tues., Feb. 9	10.30 a.m. ...	Scala ...	It's That Man Again ...	Gainsborough ...	Tommy Handley ...	—
Tues., Feb. 9	10.30 a.m. ...	Scala ...	Moon and Sixpence ...	United Artists ...	George Sanders ...	A
Wed., Feb. 10	10.30 a.m. ...	West End ...	Blackie Goes Hollywood ...	Columbia ...	Chester Morris ...	A
CARDIFF.						
Fri., Feb. 5	11 a.m. ...	Park Hall ...	Phantom Killer ...	Pathe ...	Dick Purcell ...	A
Fri., Feb. 5	10.30 a.m. ...	Olympia ...	Yankee Doodle Dandy ...	Warner ...	James Cagney ...	U
Tues., Feb. 9	11 a.m. ...	Olympia ...	One Day of War ...	Pathe ...	—	A
Tues., Feb. 9	10.45 a.m. ...	Empire ...	It's That Man Again ...	Gainsborough ...	Tommy Handley ...	—
Wed., Feb. 10	10.45 a.m. ...	Empire ...	You Were Never Lovelier ...	Columbia ...	Rita Hayworth ...	U
GLASGOW.						
Fri., Feb. 5	10.50 a.m. ...	Cranstons ...	Jungle Siren ...	Pathe ...	Ann Corio ...	A
Fri., Feb. 5	10.45 a.m. ...	Regal ...	Across the Pacific ...	Warner ...	Humphrey Bogart ...	U
Tues., Feb. 9	10.45 a.m. ...	La Scala ...	Nine Men ...	United Artists ...	Jack Lambert ...	A
Tues., Feb. 9	10.50 a.m. ...	Regal ...	One Day of War ...	Pathe ...	—	A
Tues., Feb. 9	10.45 a.m. ...	New Savoy ...	It's That Man Again ...	Gainsborough ...	Tommy Handley ...	—
Wed., Feb. 10	10.30 a.m. ...	Paramount ...	Moon and Sixpence ...	United Artists ...	George Sanders ...	A
LEEDS.						
Fri., Feb. 5	10.30 a.m. ...	Scala ...	Jungle Siren ...	Pathe ...	Ann Corio ...	A
Fri., Feb. 5	10.30 a.m. ...	Ritz ...	Yankee Doodle Dandy ...	Warner ...	James Cagney ...	U
Tues., Feb. 9	10.30 a.m. ...	Ritz ...	One Day of War ...	Pathe ...	—	A
Tues., Feb. 9	10.45 a.m. ...	Scala ...	It's That Man Again ...	Gainsborough ...	Tommy Handley ...	—
Tues., Feb. 9	10.45 a.m. ...	Odeon ...	Moon and Sixpence ...	United Artists ...	George Sanders ...	A
Wed., Feb. 10	10.30 a.m. ...	Scala ...	Lucky Legs ...	Columbia ...	Jinx Falkenburg ...	U
Thur., Feb. 11	10.30 a.m. ...	Scala ...	The Lido Mystery ...	Columbia ...	William Gargan ...	A
LIVERPOOL.						
Fri., Feb. 5	11 a.m. ...	Palais de Luxe ...	Jungle Siren ...	Pathe ...	Ann Corio ...	A
Fri., Feb. 5	10.45 a.m. ...	Trocadero ...	You Were Never Lovelier ...	Columbia ...	Rita Hayworth ...	U
Tues., Feb. 9	10.45 a.m. ...	Paramount ...	Happy Go Lucky ...	Paramount ...	Mary Martin ...	—
Tues., Feb. 9	11 a.m. ...	Forum ...	One Day of War ...	Pathe ...	—	A
Tues., Feb. 9	10.45 a.m. ...	Trocadero ...	It's That Man Again ...	Gainsborough ...	Tommy Handley ...	—
Wed., Feb. 10	10.45 a.m. ...	Trocadero ...	Nine Men ...	United Artists ...	Jack Lambert ...	A
MANCHESTER.						
Fri., Feb. 5	10.45 a.m. ...	Odeon ...	Happy Go Lucky ...	Paramount ...	Mary Martin ...	—
Fri., Feb. 5	10.45 a.m. ...	Gaumont ...	Nine Men ...	United Artists ...	Jack Lambert ...	A
Tues., Feb. 9	10.45 a.m. ...	Theatre Royal ...	Jungle Siren ...	Pathe ...	Ann Corio ...	A
Tues., Feb. 9	10.45 a.m. ...	Theatre Royal ...	One Day of War ...	Pathe ...	—	A
Tues., Feb. 9	10.45 a.m. ...	Gaumont ...	It's That Man Again ...	Gainsborough ...	Tommy Handley ...	—
Wed., Feb. 10	10.45 a.m. ...	Gaumont ...	Blackie Goes Hollywood ...	Columbia ...	Chester Morris ...	A
Thur., Feb. 11	10.45 a.m. ...	Theatre Royal ...	You Will Remember ...	Ben C. Gibbs ...	Robert Morley ...	—
Thur., Feb. 11	10.45 a.m. ...	Gaumont ...	The Boogie Man Will Get You ...	Columbia ...	Boris Karloff ...	A
NEWCASTLE.						
Fri., Feb. 5	10.45 a.m. ...	Queen's ...	Nine Men ...	United Artists ...	Jack Lambert ...	A
Fri., Feb. 5	10.45 a.m. ...	Essoldo ...	Jungle Siren ...	Pathe ...	Ann Corio ...	A
Tues., Feb. 9	10.45 a.m. ...	Haymarket ...	One Day of War ...	Pathe ...	—	A
Tues., Feb. 9	10.45 a.m. ...	Queen's Hall ...	It's That Man Again ...	Gainsborough ...	Tommy Handley ...	—
Wed., Feb. 10	10.45 a.m. ...	Queen's ...	Lucky Legs ...	Columbia ...	Jinx Falkenburg ...	U
Thur., Feb. 11	10.30 a.m. ...	Queen's ...	Blackie Goes Hollywood ...	Columbia ...	Chester Morris ...	A
NOTTINGHAM.						
Fri., Feb. 5	10.30 a.m. ...	Scala ...	Ice-capades Revue ...	British Lion ...	Ellen Drew ...	U
Fri., Feb. 5	10.15 a.m. ...	Carlton ...	Yankee Doodle Dandy ...	Warner ...	James Cagney ...	U
Tues., Feb. 9	10.15 a.m. ...	Ritz ...	Happy Go Lucky ...	Paramount ...	Mary Martin ...	—
Tues., Feb. 9	10.45 a.m. ...	Scala ...	It's That Man Again ...	Gainsborough ...	Tommy Handley ...	—
SHEFFIELD.						
Fri., Feb. 5	10.30 a.m. ...	Union Street ...	Jungle Siren ...	Pathe ...	Ann Corio ...	A
Tues., Feb. 9	10.45 a.m. ...	Regent ...	Nine Men ...	United Artists ...	Jack Lambert ...	A
Tues., Feb. 9	10.30 a.m. ...	Cinema House ...	Happy Go Lucky ...	Paramount ...	Mary Martin ...	—
Wed., Feb. 10	10.30 a.m. ...	Hippodrome ...	One Day of War ...	Pathe ...	—	A
Wed., Feb. 10	10.45 a.m. ...	Cinema House ...	It's That Man Again ...	Gainsborough ...	Tommy Handley ...	—

BR. LION COMPETITION

Continued from page 38

This clever move was resoundingly applauded on every occasion.

V. S. B. Coombe "knocked 'em in the New Kent Road" with a Cadet band which paraded before his destroyer-decked foyer—attracting no little attention.

At Croydon, Frank Prior linked up with ten of the largest shops and stores in the vicinity, and, at the most important of these, loudspeaker announcements calling attention to the picture were made hourly to all departments. A spectacularly organised first day of showing was attended by local celebrities.

Mr. Mills organised a most elaborate tie-up with the Cadet units in Kingston: the Naval Cadet Corps, Air Training Corps, Army Cadet Corps, and Junior Women's Auxiliary Corps were all

mustered for a special Sunday parade at the Regal Cinema, where, after a short religious service, a pre-view of "In Which We Serve" was screened for their benefit.

In conjunction with the A.T.C. Commander, the Parade Sunday was made "Kingston's Youth Day," and invitations were sent out to the Boy Scouts, Boys' Brigade, Girls' Life Brigade and Sea Scouts, and a mass meeting was organised which attracted widespread local and national Press notice.

H. J. Gilbert's brilliant exploitation was reviewed in last week's issue on page 47, under the heading of "The Battle of Leytonstone," as also was the presentation of Michael O'Callaghan, which was alluded to under the caption of "Wembley's Young Hero."

Richmond was the scene of land and water showmanship. S. C. Marshall recruited the aid of craft and crews of the local Sea Cadet Unit, who sailed up

and down the tideway displaying flamboyant banners. A gala dance in aid of H.M.S. *Richmond* proved sparkingly successful from both financial and publicity viewpoints, and a fine naval equipment exhibition was ranged in the Ritz foyer. Celebrity visits highlighted the arrangements, and the box-office receipts exceeded the previous house record.

It would be too lengthy a matter to enumerate all the elegantly polished

details with which these broad outlines were embroidered. Many a brilliantly conceived scheme and painstaking campaign, too, must be passed without individual mention.

It is the wish of British Lion that their congratulations should be extended to all the showmen who contributed so wholeheartedly to the truly magnificent results already achieved by a truly great film.

J. ROWLAND SALES LTD., Expert Consultants to the Industry.

Faraday House, 8-10, Charing Cross Road, London, W.C.
(Phone: Temple Bar 2893 and 9719)

WANTED—Cinemas in all parts of the United Kingdom, for immediate purchase, buyers waiting.

Communicate, in confidence, with J. Rowland Sales, Managing Director.

SITUATIONS VACANT

MANAGER and Chief Operator required for the Pavilion, Redhill, Surrey; commencing salaries £6 and £4 15s. respectively.

Assistant Manager required for the Coliseum, Harlesden, London, N.W.10; commencing salary £4 10s.

Second Operator required for the Astoria, Purley, Surrey; super kinema; good wages to competent man.

Applications to Mr. H. J. Morgenstern, H.J.M. Cinemas, Ltd., 1, Wren Avenue, N.W.2. (Gladstone 2812.)

MANAGER or smart Assistant Manager for S.W. London; excellent situation for right man.—Write, Holdings, Ltd., 32, York Road, Battersea.

DESPATCH Manager wanted; London; salary £7 a week.—Apply, R., Box 209, Kinematograph Weekly.

LONDON circuit requires Chief Operators (up to £7 p.w. for qualified men); Seconds, male or female (up to £5 p.w.); only competent projectionists need apply.—Write, giving full particulars, age, experience, to P., Box 232, Kinematograph Weekly.

SECRETARY to sales manager required for film renting company; first-class experience necessary; good remuneration.—Write, J., Box 226, Kinematograph Weekly.

WANTED, Chief Operator; salary £4 10s.; one matinee; Midlands.—E., Box 197, Kinematograph Weekly.

CHIEF Operator who wishes to assist in management; must possess highest credentials; South-East Coast town.—D., Box 221, Kinematograph Weekly.

CHIEF Operator or good Second wanted; suburban hall; six-day week; RCA and Simplex.—A., Box 218, Kinematograph Weekly.

CHIEF Operator wanted for large first-class kinema, Lancashire; must be exempt and thoroughly experienced; permanent post for suitable man.—Apply, G., Box 224, Kinematograph Weekly.

KINEMA Operator (Chief) wanted for Hinge's Cinemas Circuit; twice nightly show in Cumberland; permanent job and good money to right man.—Apply, Jordan, 149, Northumberland Street, Newcastle-upon-Tyne.

CHIEF Operator wanted.—Apply, Empire Cinema, Gt. Yarmouth; or Jays Entertainments, Ltd., 111a, Wardour Street, W.1. (Phone: Gerrard 4668.)

OPERATORS and Operator-Managers wanted by growing Home Counties circuit; good conditions and prospects.—Write, Little Hickmans, Fordcombe, Kent.

WANTED, competent Projectionist for Staffordshire kinema; B.T.H. sound; exempt military service preferred; permanent and comfortable situation.—B., Box 219, Kinematograph Weekly.

PERMANENT Relief.—First Operator or good Second required; safe area, Kent, 30 miles from London.—Apply, stating salary required, age, whether exempt and details of experience, Y., Box 216, Kinematograph Weekly.

SECOND Operator for private theatre, Wardour Street; exempt military service; five-day week.—Apply, N., Box 230, Kinematograph Weekly.

SECOND PROJECTIONIST required for West of England suburban kinema; exempt military service preferred; good opportunity; Western Electric Mirrophonic.—A., Box 150, Kinematograph Weekly.

WANTED, Second Operator.—Apply, Manager, Danilo Cinema, Longbridge, Birmingham.

SECRETARY-CASHIER REQUIRED; COMFORTABLE POSITION.—FULLEST DETAILS TO MOTT, CINEMA, MALMESBURY.

FIRST-CLASS Log Clerk required immediately.—Q., Box 208, Kinematograph Weekly.

SALESMAN required for West Country territory.—Apply, K., Box 227, Kinematograph Weekly.

MAJOR film renting company has vacancies for Ledger Clerks, Junior Shorthand-Typists and Junior Record Clerks.—Apply, stating age, experience and salary required, Q., Box 235, Kinematograph Weekly.

SITUATIONS WANTED

MANAGER, over military age; just disengaged; years' experience; thoroughly capable, trustworthy, active; London or Home Counties preferred.—W., Box 214, Kinematograph Weekly.

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MANAGER, experienced all branches, many years' technical experience, bonded, desires change to good-class hall; wife as staff supervisor; strict disciplinarians and conscientious workers; entire honesty and faithful service in return for gratitude and permanency.—Apply, K., Box 202, Kinematograph Weekly.

MANAGER, bonded, sober, life experience as production manager, etc.; letter as a record breaker, open for engagement as Supervisor or Manager of large first-class kinema; North preferred; terminated engagement with E.N.S.A. as area manager live shows on January 30.—All coms.: Captain J. Holland-Cheetham, 21, Albion Street, Livesey, Blackburn, Lancs.

EXPERIENCED MANAGER (BONDED) AND WIFE OPEN TO OFFERS OF JOINT APPOINTMENT AS MANAGER AND ASSISTANT (BOTH EXPERIENCED IN PROJECTION); CONTROL OF INDEPENDENT PREFERRED (NOT ESSENTIAL); EXCELLENT CREDENTIALS; JOINT SALARY £9 10s.—E., BOX 222, KINEMATOGRAPH WEEKLY.

MANAGER desires change; exempt; pleasing personality; energetic; life experience; 20 years two major circuits; excellent references; technical knowledge; independents entertained; Surrey preferred.—X., Box 215, Kinematograph Weekly.

SMART London Manager, disengaged; over 30 years in the business; good showman; over military age; West End experience.—Apply, V., Box 213, Kinematograph Weekly.

MANAGER (23), MEDICALLY EXEMPT, THOROUGHLY CAPABLE AND HONEST, DESIRES POSITION; PREFERABLY S. WALES, WEST COUNTRY OR N.W. LONDON.—F., BOX 198, KINEMATOGRAPH WEEKLY.

MANAGER open for immediate engagement; sole control or instructions; fully conversant all branches; highest credentials; excellent exploiter; go anywhere.—A., Box 193, Kinematograph Weekly.

EXPERIENCED Manager (ex-Chief Operator) at liberty soon; change of ownership of present company; exempt from further military service; at present controlling 1,300-seater, including booking; go anywhere, coast or country preferred.—G., Box 199, Kinematograph Weekly.

MANAGER or Manager-Operator (exempt); lifetime kinema experience; any type projector, sound equipment; first-class electrician; wife kinema cashier, café manageress if needed.—"Advertiser," 26, Millburn Street, Kirkcubright, Scotland.

MANAGER; over military age; 30 years' experience theatre and kinema management, large and small halls; willing to take full control or work to instructions.—T. H. Whittaker, 23, West Street, Minehead, Somerset.

MANAGER, AGE 46, TWENTY YEARS' EXPERIENCE, AT PRESENT SOUTH COAST, DESIRES POSITION MIDLANDS AREA.—U., BOX 212, KINEMATOGRAPH WEEKLY.

ADVERTISER, over military age, well known in the Trade, late chief supervisor of big circuit, desires management of independent kinema, Home Counties; South preferred; salary or salary and commission; highest credentials.—Write, "Independent," L., Box 203, Kinematograph Weekly.

KINEMA AND VARIETY MANAGER, now at liberty, awaits offers; Midlands preferred; keen advertiser; smart appearance.—Apply, M., Box 204, Kinematograph Weekly.

MANAGER, duration, London, over military age; many years' experience; bonded; reliable, trustworthy; highest recent references.—Martin, 49, Queen's Road, N.11.

CHIEF OPERATOR, 25 YEARS' EXPERIENCE (EXEMPT, GRADE 4), DESIRES PERMANENT POSITION, MODERN SUPER.—WRITE, HUDSON, "TREELANDS," UPPER BOGNOR ROAD, BOGNOR REGIS.

BUSINESS Woman (39) seeks position; 20 years' experience in kinema world; secretarial, managerial and catering experience of first-class halls; highest certificates and references.—Write, H., Box 225, Kinematograph Weekly.

EFFICIENT and reliable Lady Secretary-Stenographer (exempt) desires post; adaptable; capable taking charge and handling correspondence own initiative; North preferred.—F., Box 223, Kinematograph Weekly.

KINEMAS FOR SALE

KINEMA in Manchester suburb for sale; approximately 600 seats; modern construction; let on lease; rent £1.04 per annum.—M., Box 229, Kinematograph Weekly.

FOR sale, modern Kinema, good going concern; seating 600; low premium for quick sale; principals only.—L., Box 228, Kinematograph Weekly.

KINEMAS WANTED

B. JACKSON, F.V.A., the South Coast Estate and Kinema Agent, has still many clients requiring large or small kinemas in any district. Will owners please communicate in confidence? **NO COMMISSION REQUIRED**.—8, Imperial Arcade Buildings, Western Road, Brighton. Tele.: B'ton 6649.

KINEMA wanted, large or small; purchase or rent on profit rental; principals only.—Particulars in confidence, O., Box 231, Kinematograph Weekly.

KINEMA Investment Company with ample funds seeks to rent or purchase kinema and theatres; any part of country.—Particulars, in confidence, Horwich and Co., Ltd., Empire House, London, E.C.1.

DANCE Hall wanted to lease by well known manager and band leader (in partnership), preferably without band; minimum capacity 400; highest references supplied.—C., Box 220, Kinematograph Weekly.

THEATRE SEATS

SEATS and Backs for sale; excellent condition; no standards. Seats re-covered.—R. Bovilsky, Upholsterer, 34 Batson Street, Govanhill, Glasgow, S.2

FOR SALE AND WANTED

GEORGE PALMER, A TO Z SPECIALIST. INTENSITY CARBONS. INTERMITTENT SPROCKETS. INTERMEDIATE GEARS. IKON ZEISS ARCS. ILLUMINATED SIGNS. INCANDESCENT LAMPS. INTENSITY H.I. ARCS. INTENSITY ARC LEADS. ISSUING MACHINES. INSULATING TWINE. INDOM KALEE MECHS. INDOM KALEE STANDS. INK'S COLOURED SLIDES. INDUCTORS, "STRONG." INDUCTOR CABLES. INKY'S STUDIO LAMPS. INKY'S STUDIO STANDS. INSTANTANEOUS "EASIFIT" INDICATOR LETTERS. IMPERIAL HEADS. INK MOVIE TONE. INSULATORS, "PEERLESS." INSULATORS, "KALEE." INDIGO BLUE GELATINE. INTENSITY MIRRORS. INSULATED CABLES. ILLUSION LANTERNS. ILLUSION EFFECTS. INSULATED PLIERS. INSPECTION LAMPS. INSTRUMENTS FOR AMPS. INSTRUMENT METERS. IKONOSTAR LENSES. IMPROVED A.C. ARCS. IRONCLAD SWITCHGEAR. IVORINE LETTERS, ETC. IMPROVED SIGN SETS. IRON STANDS, VARIOUS. IRON FILM CABINETS. IRON STANDS FOR SAME. IRIS DISSOLVERS. "IN A NUTSHELL." YOUR SPARES ARE GEORGE PALMER'S CARES. 89, WARDOUR STREET, LONDON, W.1. GERard 796.

WANTED, Ernemann Projector II must be in good condition.—Particulars to G. Edwards, County Theatre, Shrewsbury.

WANTED, second-hand B.T.H. similar Universal Base, usable condition, with Projector; age immaterial.—Z., Box 217, Kinematograph Weekly.

DAVENSET Twin-arc Rectifier, cycles 400 volts input, 5-phase D.C. output 90 volts 45 amps.; can be seen working; six spare valves for same; £80 or nearest offer; guaranteed.—Rutland Cinema, Uppingham, Rutland.